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THROUGH

Holland, Germany, Switzerland,
But especially *ITALY*:

By the LATE

Monsieur DE BLAINVILLE,

Sometime SECRETARY to the Embassy of the *STATES-GENERAL*,
at the Court of *SPAIN*.

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TOGETHER WITH

The Characters of the several Nations and Courts visited by him; with Remarks on their several Policies.

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THE
CONTENTS
OF THE
THIRD VOLUME.

CHAP. I. *Rome, and the Viminal Mount.* The *Suburra*, a remarkable Ward of ancient *Rome*, and its History. House of *Gallus Favonius*, and his singular Will. Church of *St. Agatha*. A comical Legend, and a Story of the pretended Senator *Pudens*. Church of *St. Pudiana*, his Daughter. A beautiful Chapel, and a miraculous Host. The *Chigi* Palace, and its many Curiosities described. Several old Ruins. The Temple of *Jupiter Viminalis*, and that Deity's manifold Appellations. Church of *St. Laurence* in *Parisperna*. Great Ignorance of a Keeper of the *Vatican* Library. Houses of *G. Aquilius* and *M. L. Crassus* anciently on *Mount Viminal*. Page 1

CHAP. II. *Rome and the Viminal Mount.* Some old Ruins and Churches. *Aqua Felice*, a most beautiful Fountain raised by *Sixtus V.* Public Granaries, and the Pope's vile Monopolies in the Sale of Corn. The first Inventor and sad Consequences of that infamous Extortion. Remains of the Emperor *Dioclesian's* Baths. Church of our *Lady of the Angels*, and some remarkable Epitaphs. Tomb and Epitaph of the famous Painter *Carlo Maratti*. Other Tombs and Curiosities in the same Church. Short Description of a *Carthusian* Convent. 8

CHAP. III. *Rome and the Viminal Mount. Via Tiburtina.* Tomb of *Pallas*, Favourite to *Claudius*, and an ancient Epitaph. Church of *St. Laurence*, and its Singularities. Three miraculous Bodies, and comical Legend. Catacombs of *St. Laurence* and *St. Agnes*. Church and Convent of this last, and remarkable Ceremony performed in it. Temple and
a and

and Tomb of *Bacchus*, and other Curiosities in that ancient Building. Remarkable Pieces in the Convent of *St. Agnes*. *Via Numentana*, and a curious Epitaph. *Porta Viminalis*, or *Pia*. The *Villa Montalto* described.

13

E H T

CHAP. IV. *Rome*. Circus of *Sallustius*. *Campus Sceleratus*, or the Place where the unchaste Vestals used to be buried alive. *Porta Salaria*, Temple of *Venus Ericina*, and particular Faculties of that Goddess. A most extraordinary and ancient Epitaph on a lewd Woman. Tomb of one *Licinius*, Barber to *Augustus*. *Ponte Salaro*, a Bridge, and its Inscriptions. The *Villa Ludovisia* and its several Curiosities described. A curious Digression concerning *Sallust* the Historian. Excellency of his Writings, and Vileness of his personal Character. Is not mentioned by *Horace*, but his Kinsman and Heir. Temple of *Venus*, and an ancient Inscription.

21

CHAP. V. *Porta Pinciana*, or *Collatina*, one of the City Gates. The *Via Collatina*, and three singular Epitaphs found in that Road. An antique Urn, and another remarkable Epitaph. The *Villa Borgese*, a magnificent Seat, tho' excessively praised by the *Italians*. Accurate Description of this fine House and Gardens, and of the vast Number of ancient and modern Curiosities therein contained.

29

CHAP. VI. *Rome*. The *Villa Medici*, or Seat of the Great Duke of *Tuscany*, described. Church and Convent of the *Trinity del Monte*, and its Singularities. Tomb and Epitaph of the learned *Muretus*. Several shameful Particulars of his Life. His Character drawn by *Joseph Scaliger*. Vast Number of Atheists in *Italy*. Atheism at no time very uncommon. *Piazza di Spagna*, a very fine Square. Some Remains of Antiquity.

36

CHAP. VII. *Rome*. The stately Mausoleum of *Augustus* described. A fine Obelisk under Ground, and many Obelisks in ancient *Rome*. The *Columna Citatoria*; the *Equiria*, and their Use. Many stately Buildings raised by *Augustus*, and others. The *Pantheon* and *Portico of Agrippa*, two noble Structures. Their History and Description. Busts of *Raphael Urbino*, of *Annibal Carrache*, and of an *Oxonian Doctor*, and their curious Inscriptions.

42

CHAP. VIII. *Rome*. *Nero's Baths*. *Pompey's Temple of Minerva*. A Square and an Obelisk. Church of *St. Maria supra Minervam*, and its many Tombs. Character of *Thomas de Vio Cajetanus*, buried in that Church. Bust of the learned *Fabretti*, and its Inscription. A fine Statue of *Jesus Christ*, and other Singularities. *Giustiniani Palace*, and its vast Variety of fine Statues and Paintings. The *Circus Agonalis*, and

2

Navonna

THE CONTENTS.

iii

Navonna Square. Church of St. *Agnes* very beautiful. Remarkable History of that Holy Virgin, related by the Author, and the Poet *Mantuanus*. The Church of St. *James* and *Pamphili* Palace. A magnificent Fountain. Curious Obelisk and its Inscriptions. The *Navonna* Square frequently and artificially overflowed. 51

CHAP. IX. *Rome*. Vast Number of stately sacred and prophane Buildings, which formerly stood about the *Circus Agonalis*, now *Navonna* Square. The *Savelli* Palace, and its Curiosities. The Ninth Ward of ancient *Rome* described, and its principal public Buildings. Accurate Description of the magnificent *Farnesian* Palace. Infinite Variety of Statues and Paintings therein contained. The Gallery painted by *Carrache*, a most admirable Performance. A merry Story of that Painter and *Paul III.* This Pope a great Encourager of Vice, and his Conduct justified by a Jesuit. Several monstrous Propositions advanced by other Gentlemen of the same Order. 60

CHAP. X. *Rome*. *Picbini* Palace. A beautiful *Colossian* Statue of *Pompey the Great*, and remarkable Law-suit about it. *Spada* Palace. The Chancery, a noble Structure, described at large. Vast Number of all Sorts of Curiosities contained in it. Church of St. *Laurence* in *Damaso* very beautiful. That of St. *Andrew della Valle*, and Exorcisms performed in it. Merry Story of six Women possessed by the Devil. Description of the Church, and its fine Chapels. Historical Inscription upon the Martyrdom of St. *Sebastian*. 68

CHAP. XI. *Rome*. The *Altieri* Palace described at large. Palace of St. *Mark*, the ordinary Residence of the *Venetian* Embassadors. Church of the Holy Apostles, and its Tombs. History of Cardinal *Bessarion*, and of *Theodorus Gasa*, and Epitaph of the former. Accurate Description of Don *Livio Odeschalchi's* Palace, and of its vast Variety of fine Statues and Paintings. Its Cabinet of Curiosities, and Collection of rare Medals. 76

CHAP. XII. The *Barberini* Palace, of an immense Extent and Magnificence. Description of the *Borghese* Palace, no less stately and large than the former : And full Account of the admirable Variety, and Multitude of Curiosities in both. 82

CHAP. XIII. *Rome*. Great Magnificence of St. *Peter's* Church, and how difficult it is to describe it with Accuracy. *Borgo di St. Pietro*, and Corridor of *Alexander VI.* Church of St. *Maria Transpontina*, and several Palaces. The Church of St. *Giacomo Scozia Cavalli*, and its many curious Relicks. Merry Story concerning the Origin of its Name. Description of St. *Peter's* Square, and of the fine Obelisk in the Middle of

THE CONTENTS.

of it. Two magnificent Fountains. By whom *St. Peter's Church* was built. Its landing Place, Front, stately Portico, and chief Gate, described. 89

CHAP. XIV. *Rome.* Description of the Inside of *St. Peter's Church*. Its Walls, Pavement, Pillars, high Altar, and fine Canopy. The stately Dome minutely described. The great Gate and its Inscriptions. Chapel of the most Holy Crucifix, and a miraculous Column. Tomb of *Christina Queen of Sweden*, and its Inscription. That of the famous Countess *Matilda*; its Inscription, and History of that great Friend to the Popes. Sepulchres of *Innocent XII.* *Sixtus IV.* and *Gregory XIV.* and historical Epitaph of the second. An ancient Statue of *Jupiter*, transformed into a *St. Peter*, and worshipped accordingly by the good Catholics. Other Singularities. 98

CHAP. XV. *Rome.* The Description of *St. Peter's Church* continued. *St. Peter's Chair*, a remarkable and very beautiful Piece. Tombs of the Popes *Urban VIII.* *Paul III.* and *Alexander VIII.* History of a *Spaniard*, who fell in Love with a beautiful Statue. Altar of *Leo I.* and its fine Bas-Relief, representing the History of that Pope, and *Attila King of the Huns.* Sepulchres of *Alexander VII.* *Leo XI.* and *Innocent XI.* Inscription upon this last, and Character of that Pope. Tomb of *Innocent VIII.* and the sacred Lance of *St. Longinus*, a curious Relic preserved in this Church. Other Curiosities. The subterraneous Church of *St. Peter*, and its many Sepulchres and Chapels. Several fine Bas-Reliefs, one representing the History of *St. Peter* and *Simon Magus.* Small Punishments for very great Crimes at *Rome.* The Cupola, or the Top of the great Dome described. Burying-Place of *St. Peter*, and remarkable Virtue of its Earth. Church of *St. Martha*, and its singular Altar-piece. 106

CHAP. XVI. *Rome.* The *Vatican Palace*, and its immense Variety of Singularities, accurately described. A curious Digression, occasioned by three remarkable Paintings, representing the tragical Fate of Admiral *de Coligni*, and smart Reflexions on the Massacre of *St. Bartholomew.* Great Number of Halls and Galleries, Chapels, Apartments and Chambers in this Palace. Their rich Furnitures, and numberless Ornaments, but chiefly Pictures, by the best Hands. Merry Story of *Michael Angelo* and the Pope's Chamberlain. Richness and Relicks of the Sacristy. Gross Blunders of several of the most eminent Painters. Beautiful Maps on the Walls of the great Gallery. 116

CHAP. XVII. *Rome.* The *Vatican Library*, and its History. The Portraits of the Cardinals who were Head-keepers of it. Those of the several Inventors of alphabetical Letters, and their respective Motto's. Repre-

THE CONTENTS.

v

Representations of the most famous ancient Libraries, and their Inscriptions. All the General Councils likewise drawn in this Library, with their historical Inscriptions underneath. Many other Pictures. A very remarkable one of St. Cyril. 127

CHAP. XVIII. *Rome.* The *Vatican* Library very considerable for the Number and Quality of Books, especially for its many curious Manuscripts. A List of the most remarkable among the last, and some Observations upon them. Strange Instances of the *Romish* Prejudice against the Writings of the *Protestant* Reformers. Two Marble Tables, and their Inscriptions. 136

CHAP. XIX. *Rome.* The magnificent Gardens of the *Vatican* described. Several very beautiful antique Statues to be seen in one of its Courts; particularly the *Laocoon*, and his Children; the *Commodus*; the two *Venus's*; those of the *Tyber* and the *Nile*; the dying *Cleopatra*; the mutilated *Hercules*; and bright Encomiums on some of them. Other Curiosities. Arsenal of the *Vatican*. Mount *Vatican*, and Origin of its Name. Buildings that formerly stood upon it. March of the ancient *Roman* Generals in their Triumphs. 142

CHAP. XX. *Rome.* Palace and Prison of the Inquisition. *Casino Barberino*, a fine House and Garden. Hospital of the *Holy Ghost*, a very noble and charitable Foundation. The *Holy Ghost Gate*, and *Longara Street*. Church of St. *Onuphrius*, and Epitaph of *Torquato Tasso*. *Chigi Palace*, or *Little Farnese*. The *Septimia Gate*, and Baths of *Severus*. *Janiculum Mount*, and its History. A fine Chapel and Church of the *Cordeliers*, and their Singularities. The magnificent Fountain of *Paul V.* described. Bridge and Fountain of *Sixtus IV.* Vast Number of stately Fountains in the City of *Rome*. 149

CHAP. XXI. *Rome.* The small Island of the *Tiber* described. *Pons Fabricius*, and its Inscription. Temple of *Æsculapius*. Church and double Body of St. *Bartolomew*. An ancient Altar and Marble, with their Inscriptions. Remarkable Well, and Singularity of the *Tyber* Waters. The *Noscomium*, and its Use. Temple of *Jupiter Lycaonius*, and of *Faunus*. *Pons Cestius*, and its Inscriptions. *Pons Palatinus*, or *Senatorius*, and its History. *Ripa Grande*, or Port of *Rome*, and Buildings that anciently stood in its Neighbourhood. *Franciscan Church* and Convent. *Porta Navalis*, and its Inscription. A remarkable Epitaph of a *Roman Lady*. *Porta & Via Aurelia*. Catacombs of St. *Pancrace*. Accurate Description of the stately *Villa Pamphilia*, and of its great Variety of Singularities. Curious Observations on a *Hermaphrodite Statue*. The *Villa Benedetti*. 158

I

CHAP.

CHAP. XXII. The *Campus Judæorum* and *Taberna Meritoria* of ancient Rome. Two very comical Legends. Churches of St. Maria in *Traстеvere*, and of St. Cecilia. A miraculous Orange-Tree, and several remarkable Tombs in this last. Legend of St. Cecilia. *Vicus Salutaris*, *Porta Trigemina*, and *Via Ostiensis*, likewise of Old Rome. A most extraordinary Epitaph. Curious Legends of *Plautilla* and St. Paul, and of that Apostle and St. Peter. Church of St. Paul very magnificent. Its many Singularities, Relics, miraculous Crucifix, Chapels, and Pavement. A very singular Inscription. Tomb and Epitaph of Pope John XIII. and an antique Column. 167

CHAP. XXIII. Rome. A remarkable Abbey of *Cistercians*, and its three Churches. First Church and its Singularities. Second Church of St. Zeno, or of St. Maria *Scala Cæli*, and why so called. Third Church, named, of the *Three Fountains*, and for what Reason. Accurate Description of the *Collegium Romanum*, or great College of the *Jesuits*, a most stately Building. Remarkable Portrait of Henry Garnet, and Owen's Epigrams on the *Gun-Powder Plot*. Magnificent Church of St. Ignatius, belonging to that College, and its Singularities. Tomb of Gregory XV. and contemptible Character of that Pope, by a celebrated French Author. The *Maison Professe*, another superb House of the *Jesuits*, described at large, particularly, its beautiful Library, Church and Chapels. 175

CHAP. XXIV. Rome. Church called *Chiesa Nuova*. Its fine Chapels, and Tomb of *Baronius*. House of Cardinal *de la Rovere*, and its singular Inscription. Church of St. Maria dell' *Anima*. Stately Tomb of Pope Adrian VI. and his historical Epitaph. Another Tomb, of Charles-Frederic Duke of *Cleves*, and its remarkable Inscription. *Augustine* Church and Convent, and their Singularities. Tomb and Epitaph of St. Monica, Mother to St. *Augustine*. The *Jewish Quarter* described. Several Particulars concerning that Nation, and their Religion. The Manner of baptizing converted *Jews*. Their excessive Authority in many noble Families; and virulent Invectives of the famous *Quintus Sektanas* against this gross Abuse. 183

CHAP. XXV. Rome. The several Provinces and chief Towns of the Ecclesiastical State: By what means acquired by the *Roman Pontiffs*: They are now very poor, as well as the Metropolis, through the Tyranny of the Government. The many and dreadful Sackings Rome has sustained at different times, particularly under the Emperor Charles V. Perfidious, hypocritical, and cruel Behaviour of that Prince towards Clement VII. The Pope's Subjects excessively oppressed. Rome very desert, miserable, and no agreeable Habitation. Great Corruption of its

THE CONTENTS.

vii

its Inhabitants. The Walls and other Fortifications of this City described. 191

CHAP. XXVI. Journey from *Rome* to *Naples*. Remains of ancient Structures. *Marino* a Town, and *La Fayola* an high Mountain. *Velitri*, and a false Tradition concerning this Town. Its History, and the Description of it. An ancient Marble, and its Inscription. The Seats of three *Roman* Emperors, and Character of *Otho*. *Sermonetta*, and an old Inscription. *Selia*, formerly famous for its Wines. *Lacus Pomptina*, and its History. *Circeum*, a Promontory, and not an Island, as called by the Ancients. History of that Place, and its Antiquities. Fable of *Circe* explained. Pretended Tomb of *Elpenor*. A very wide and very desert Tract of Land. 197

CHAP. XXVII. Journey from *Rome* to *Naples*. *Piperno*, a very poor Town. *Privernum*, an ancient City, and its History. Abbey of *Fossa Nuova*, and the *Forum Appii*. The *Palus Pomptina*, and various Attempts to drain it. The *Appian* Road accurately described. Its Extent and Breadth. Size of the Stones, and how strongly connected together. Its several Conveniencies and Ornaments. The Place from whence the Stones were conveyed, not easily determined. The Pavement of all the Consular Roads made with vast Solidity. Other curious Observations upon the *Via Appia*. 206

CHAP. XXVIII. Continuation of the Journey from *Rome* to *Naples*. Boundaries of that Kingdom, and of the Ecclesiastical State. *Fundi*, and merry Story of its *Podesta*. *Appian* Road and Town of *Itri*. *Mola*, anciently *Formia*, and its happy Situation. Ancient and Modern History of that Town. An ancient Inscription. *Formianum*, *Cicero*'s Country-Seat. Ruins, History and Lake of *Minturnæ*. The River *Liris* or *Garigliano*, and its Course. *St. Maria del Piana*, and its Church. *Sinuessa*, *Ager Falernus*, and *Mons Massicus*. Two Fragments of the *Via Appia*. *Francolisa*, and History of *Hannibal*. A beautiful Plain leading to *Capua*. 215

CHAP. XXIX. Journey to *Naples*. *Capua*, a very indifferent City, built out of the Ruins of ancient *Capua*, but not on the same Spot. Its great Calamities. *Volturna*, a River, and its Course. Vast Number of old Inscriptions at *Capua*; and five particularly remarkable. Churches, Palaces, Situation, and Fortifications of this City. Learned Men born in it. History and Writings of the celebrated *Antonius Campanus*. *Campania Felix*, a most delightful Region, and highly commended by the *Romans*. Poetical Encomium of it. *Glami*, a River. *Aversa*, a Town and Fragment of the ancient *Via Capuana*. Another beautiful Tract of Land. Arrival in *Naples*. 221

CHAP.

CHAP. XXX. *Naples*. Poetical Description of that Kingdom, and general Account of the Capital. Its ancient and modern History. Short Description of this City and of its Government. 227

CHAP. XXXI. *Naples*. The Castle of St. *Erasmus*. Its History, Situation and Fortifications. Digression, containing a Relation of the unaccountable Behaviour both of the *Imperialists* and the *Neapolitans* towards King *Philip V.* and the *Spanish* Prisoners of the first Rank, after the taking of *Naples* by the former. Accurate Description of the most magnificent Church and Convent of the *Carthusians* in this City. 234

CHAP. XXXII. *Naples*. *Trinita delle Monache*, a most beautiful Church and Nunnery. Church of St. *Mary of Concord*, and remarkable Epitaph of a *Moorish* King. The New Castle, built partly by Ladies of Pleasure, a pleasant Story. A Triumphal Arch, an Arsenal, and Church belonging to the same. Its great Strength, and fine Walk. The Mole, and its Light-House. Harbour for the Gallies, Tower of St. *Vincent*, and the great Arsenal. Castle *dello Uovo*, or of the Egg. Its History, and accurate Description of it. A remarkable Fort, and Fountain of fresh Water in the Sea. *Naples*, notwithstanding its many and strong Fortifications, may yet be very easily bombarded. 241

CHAP. XXXIII. *Naples*. Church and Hospital of St. *James* of the *Spaniards*. Fine Tomb and Epitaph of *Don Pedro de Toledo*. Church of St. *John*, and Tomb of the learned *Jovianus Pontanus*. Epitaph, Character, and Encomium of *Petrus Compater*. An Arm of *Livy* preserved in this Church. The Altar, and its remarkable Inscription. *Caraffa* Palace, and pleasant Story of a Bronze Horse. A curious antique Statue of the *Nile*. The Cathedral: History and accurate Description of it. Tomb, Epitaph, and Story of the unfortunate *Andrew* of *Hungary*, King of *Naples*. Sepulchre and Epitaph of Pope *Innocent IV.* Several other Mausoleums, and their Inscriptions. A curious subterraneous Chapel, and its Singularities. Sacristsy of the Cathedral very rich. 249

CHAP. XXXIV. *Naples*. The Cathedral, and accurate Description of of the stately Chapel of St. *Januarius*. That Saint's miraculous Head and Blood. Wonderful Liquefaction of the latter. Great Encomiums on that Prodigy. Never happens in Presence of Heretics. A pretended Miracle ingeniously ridiculed by *Horace*. Immense Riches of the Sacristsy of this Chapel. Church of St. *Restituta*, and its Singularities. Stately Column of St. *Januarius*. Duke of *Spezzano*'s uncommon Politeness to the Author. *Jesuit's* College. A most magnificent Building, described at large. 260

CHAP.

CHAP. XXXV. *Naples.* Church of St. *Angelo à Nido.* Its fine Library and stately Tombs, particularly that of the *Brancacci* Family. Church and Convent of St. *Marcellin*, and their Curiosities. A miraculous Image of Christ. Few Antiquities remaining in *Naples*, and for what Reason. A magnificent Portico, lately destroyed by an Earthquake. An ancient Temple of *Apollo*, and its Greek Inscription. This Temple turned into a Church, and Verses of *Guiccardine* on that Occasion. Modern Inscription relating to both the Temple and the Portico. Several Inaccuracies of Monsieur *Misson*. Bronze Statue of St. *Gaetan*. *Theatin* Church and Convent. Its many rich Chapels, and Sacristy. The Monks of that Monastery very dexterous in getting Money. 268

CHAP. XXXVI. *Naples.* The Church and Convent of St. *Dominicus*, built by *Charles II.* King of *Naples*, and on what Occasion. In what manner that Prince was buried. Stateliness of the Church, and a miraculous Crucifix. Several Chapels and Tombs. Remarkable Epitaphs of *Joan Baptist Rota*, of *Portia Capece*, and of her Husband *Bernardin Rota*. Other Chapels and Tombs. The Sacristy and its Inscriptions. Sepulchres of several Kings and Queens of *Naples*, and their Inscriptions. Fine Epitaph on the Marquis *de Piscaire*, who took *Francis I.* at the Battle of *Pavia*; and Sword of that Prince. 278

CHAP. XXXVII. *Naples.* Description of the *Dominican* Convent continued. Some Particulars concerning St. *Thomas Aquinas*. An enigmatical Inscription, and several Attempts to explain it. St. *Thomas's* Cell. The Convent, Library, and Pyramid of St. *Dominicus*. Nunnery and Church of St. *Clara*, and Monastery of *Recollet Friars* near it. Vast Number of Royal Sepulchres in that Church. Tomb, Epitaph, and shining Character of *Robert King* of *Naples*. Several other curious Epitaphs, Paintings and Relicks. Church of St. *John Major*. An ancient Marble, and its Inscription. Endeavours to explain it. Three Chapels; Tomb and Epitaph of the learned *Janus Ansfus*. Two Pieces of Antiquity, and Palace of Cardinal *Filomarino*. 286

CHAP. XXXVIII. *Naples.* Church and Hospital of the *Annunciada*. Immense Richness of the latter. Vast Number of Foundlings maintained in it, and other charitable Foundations. Great Magnificence of the Church. Tomb of *Jane II.* Queen of *Naples*. Its Inscription, and Criticism upon it. Several Relicks, and prodigious Wealth of the Sacristy. Old Palace of *Naples*. The New or Royal Palace very superb. Accurate Description of it. A very remarkable Picture. The Viceroy's great State and Income. The Church and Convent of St. *Francis di Paule*, both exceedingly beautiful. Its curious Tabernacle, Relicks, and singular Picture. Another Convent, and Tomb of Queen *Francia II.* Several Curiosities in a private Elaboratory. 294

THE CONTENTS.

CHAP. XXXIX. *Naples.* Vast Number of Religious Houses in this City. Church of the *Holy Apostles*. Its stately Tabernacle, Altar and Chapels. Another Church under the former, and several curious Epitaphs on the celebrated Poet *Mario*. The Convent and Library. Church of *St. Agnello*, with a miraculous Image and Crucifix. Wonderful and well-attested Act performed by this last. Several Tombs and Epitaphs. The superb Monastery of *Mount Olivet*. Horrid Character of *Alphonso II.* King of *Naples*, who yet is highly applauded by the Friars of this Convent. Inscription relating to the Emperor *Charles V.* and Criticism upon it. The Church, Chapel, Tombs, and Library of *Mount Olivet*. Epithet of a worthy Bishop, and of *Arnaldo Sanzo*, a brave Captain. A very fine one on a *Danish* Nobleman. 304

CHAP. XL. *Naples.* Palace of the University. Inscription upon, and Criticism thereof. Other Inscriptions. *Giesu Nuovo*, or House of the Jesuits. The Artifices by which they obtained it. Their magnificent Church, High-Altar, Chapel, &c. A miraculous wooden Image of Christ; another of *St. Francis Xavier*. Vastly rich Sacristy. Few learned Men in that House. *Nicolaus Partibenus Giannettasius*, Father of that House, a fine *Latin* Poet. Specimens of his Poetry. 317

CHAP. XLI. *Naples.* Church of *St. Maria Nuova*, and its Ornaments. Chapel of *Our Lady of Graces*, and a famous Image there. Epitaphs. Whimsical Reflection of *Lassels*. Other Epitaphs; some very curious. A Miracle with regard to an *Ecce Homo*. Church of *St. Severin*. An Account of three young Noblemen murdered by their Uncle. Epitaph by *Sannazarius*. 325

CHAP. XLII. The Vicaria, or Court of Justice. *Bajazet's* Brother poisoned by the *Roman* Pontiff's Command. Horrid Character of Pope *Alexander VI.* The publick Prisons. A Pillar, of which a very whimsical Use is made. Church of *St. Katharine's à Formello*; Monuments and Pictures in it. Cloysters, &c. of the Convent. Church and Convent of the *Carmelites*. A severe Execution. Miraculous Stone, *Jesuits* Church, and three miraculous Images. A Crucifix stoops its Head to avoid a Cannon-Ball. An itinerant Crucifix. Place where the famous *Massaniello* was killed. Church of *St. Philip Neri*, very beautiful. Rich Chapel of *St. Philip Neri*. *Naudeus* makes very bold with this Saint. Sacristy, and House of the Fathers of the Oratory. 335

CHAP. XLIII. Church of *St. Maria Maggiore*. Whimsical Story of a Hog. *St. Anthony* the Abbot's Church and Abbey. Singular Custom of the Hogs belonging to it. Another Story concerning them. Horses, Mules, and Affes blest. Two antique Marbles. A Pillar, and its two singular Uses. Church of *St. Giovanni à Carbonara*. Saint's Blood liquifying

THE CONTENTS.

xi

lying. King *Ladislaus's* magnificent Mausoleum. Tomb of *Cyrian Caracciolo*. Excellent Statues. A fine Library. Notion of *Petrarch* refuted. 344

CHAP. XLIV. Catacombs in *Naples*. The Church. Catacombs of *la Sanita*. Those of *St. Maria della Vita*. Third Catacomb. Those of *St. Januarius*. Hospitals, their Extent, and to what Uses allotted. Why less common than those of *Rome*. Various Churches. Library of the *Capuchines*. Church of *St. Maria della Verità*. Fine Paintings and Relicks. A Christ struck by Thunder. Church and Convent of *St. Maria Poggio Reale*. Chapel of the Angels. Queen *Jane* amazingly lascivious. Story of *Madam Tiquet*. *Monte del Trecco*, or *Lautrecco*. 353

CHAP. XLV. Departure from *Naples*. *Chiaja*, or *Strada di Medina Caeli*. Beautiful Strand of *Chiaja*, and fine Embellishments. *Pausilypo* Hill. *Sannazarius's* House. Some Account of him. Church of *St. Maria del Parto*. *Sannazarius's* Monument. Verses on that Poet by *Tibaldo* and *Father Guiccardin*. The first Piece of Oil-Painting. *St. Mary's* Church. Cruelty of an old Roman. *St. Maria de Piedi Grotta*. Epitaphs. Particular Description of *Virgil's* Tomb. Horrid Action of the Physicians of *Salerno*. Strange Resolution of a *Spanish* Nobleman. Conjectures concerning the first Digging of *Pausilypo*. Its Extent. Errors of various Travellers concerning it. *Bosco d'Astrone*, and Bath of *St. Germain*. *Grotto delli Cani* particularly described. Common Experiments made in it. Extraordinary Experiments made by the Author. Lake of *Agnano*. Island *Nisita*, anciently *Nesis*, Particulars concerning it. 365

CHAP. XLVI. *Pozzuoli*, and its Origin. *Cavalli Marini* used by the *Neapolitan* Ladies. *Pozzuoli* made a *Roman* Colony. Several times plundered. Earthquakes. Temple of *Jupiter*, now dedicated to *St. Proculus*. Supposed Bones of Giants. A Statue and Pedestal dug up at *Pozzuoli*. Curious Explication of an Inscription. Amphitheatre in *Pozzuoli*. Masses in the Chapel of the Martyrs. Other Ruins. Church of *St. Januarius*. Singular History of that Saint's Nose. The *Solfatara*, anciently *Forum Vulcani*. Experiments made in it. *Via Capuana* and *Mons Barbarus*, anciently *Mons Gaurus*. 390

CHAP. XLVII. *Caligula's* Bridge, what. Mistake of *Bishop Burnet*. Proofs that this pretended Bridge was a Mole. The *Lucrine* Lake. Town of *Tripergola* swallowed up. Fiction of *Pliny* with regard to a Dolphin and a little Boy. Baths of *Tritola*, anciently *Nero's* Hot Baths. Singularities of the Grottos. Experiments made. *Monte de Christo*. The Lake *Avernus*. Proofs that it is not the *Sibyl's* Grotto. The Ruins lying nearest to the Lake, what. Gulf of *Baia*. A delicious and luxurious Place.

Ruins of three Temples. Inscriptions. *Bauli*, why so termed. Other Ruins. Tomb of *Agrippina*. *Piscina Mirabilis*, or *Centum Cellæ*. *Elysian Fields* and *Dead Sea*. *Crypta Trachonaria*. Promontory of *Misenus*. The Town. Islands of *Procida* and *Ischia*. *Villa Vatiæ*. *P. Servilius's* happy Retreat there. Lake of *Acheron*. Ruins of *Cumæ*. The *Sibyl's* Grotto. *Linternum*. *Arco Felice*. 408

CHAP. XLVIII. Return to *Naples*. A celebrated *Amazon* of *Pozzuoli*. A Woman murders her Husband. *Cicerones*, ignorant Fellows, who set up for Antiquaries. *Sebethus* (*Sebeto*) a small River highly extolled by the Poets. A Road to Mount *Vesuvius*. *Leuco-Petra*, a Palace. *Portici*, antiently *Villa Pontii*. *Refina*, formerly *Retina*. *Lachryma Christi* Wine. Parts adjacent to Mount *Vesuvius*. A new Mountain which issued from the ancient Mouth of *Vesuvius*. Observations made in its Mouth. Dreadful Descent. Experiment made with a huge Piece of Rock. *Torre del Greco* and *Torre dell' Annunziata*. History of those Towns. Terrible Havock made in *Herculana*. Horrid Eruption of the abovementioned Mountain. 435

CHAP. XLIX. Properties of the River *Sarno*. Refutation of the learned *Pontanus*. *Castel à Mar*, antiently *Stabiae*. Its History. A singular Picture, whence considerable Revenues arise. Noble Families in *Castel à Mar*. *Monte Lattaro*. *Vico Equense*, a Bishop's See. *Piano di Sorrento*. Antiently adorned with fine Temples. Delightfully situated, and its Soil exceedingly fruitful. *Sorrento* the Birth-place of many great Men. Sack'd by *Piali* Bashaw. Ruins of a very magnificent Temple of *Hercules*. Town of *Massa*, and its Inhabitants. Promontory of *Minerva*. Island of *Caprea*. *Augustus* very fond of it; and afterwards made *Tiberius's* Seraglio. 447

CHAP. L. History of Mount *Vesuvius*. Its different Names. Its Origin. Absurd Fictions of the Ancients with regard to burning Mountains. An ancient Inscription. Gods of burning Mountains. Situation and Form of Mount *Vesuvius* at this Time. Error of *Petrarch* concerning *Vino Greco*. Causes of the Fertility of that Mountain. Poetical Revenge taken by *Virgil*. Opposite Side of Mount *Vesuvius*. Assembly of learned Men at *Dr. Valetta's*. 460

CHAP. LI. Sand of Mount *Vesuvius*, and its Quality. Employed by *Constantine* the Great. Various Forms of Mount *Vesuvius*, in different Ages. Split in two by an Earthquake. Towns antiently in its Neighbourhood. *Herculana*, *Pompei*, *Cosa*, *Taurania*, *Refina*, &c. Different Eruptions of Mount *Vesuvius*. *Berosus's* Work a mere Forgery of *Annius Viterbiensis*. First Eruption proved by several Authors to be under *Titus*. 460

THE CONTENTS.

xiii

Titus. Volaterranus refuted, as to *Salejus Bassus*. An Error of *Dion.* 469

CHAP. LII. Second Eruption of Mount *Vesuvius*. Third and fourth under the Emperor *Leo*, and *Theodoric* King of *Italy*. Several others in different Ages. That of 1631, the most dreadful ever since the first. Description of it. A Torrent of Fire rushes from Mount *Vesuvius*. Various Observations made after the Eruption. Many others. That of 1688. Most troubled with Eruptions during the last Century. 478

CHAP. LIII. The Eruptions of 1694. Further Particulars concerning it. Observations made during this Eruption, on the little Mountain. Other Observations. A kind of Carnival or Fair kept after this Eruption. Others again, and that of 1698. Its farther Progress. Its dreadful Effects. Farther Account of it. An extraordinary Incident. A singular Procession. A Miracle related differently by two *Neapolitan* Writers. 476

CHAP. LIV. The last Breaking forth of Mount *Vesuvius*. These Eruptions of vast Prejudice to the City of *Naples*. Other Observations on Mount *Vesuvius*. Mistake of Mr. *Misson*. 483

CHAP. LV. The *Tarantula*, and Effects of its Bite. Mistake of *Jourvin de Rochefort*, and of *Pliny*. How Persons bit by them are cured. Another surprising Effect of this Distemper. A whimsical Argument of Mr. *Misson*. Opinions of some Writers concerning this Insect. That of *Joannes Baptista Porta*. Pitiful Construction of *Jourvin de Rochefort*. *St. Vitus's* Dance. 486

CHAP. LVI. Third Scourge of the City of *Naples*. Situation and Extent of that City. Ancient and modern Names of its Provinces. Government and Fruitfulness of each. Its Islands, Lakes and Rivers. The most fruitful Province, *Terra di Lavoro*. The Subjects of Spiritual Princes vastly miserable. Friars have a particular Right in *Naples*. Many Artifices of the *Romish* Clergy. The *Spanish* and *Italian* Friars vastly illiterate and lustful. Smart Saying of *Scaliger* with respect to the *Romish* Clergy. Prodigious Numbers of Archiepiscopal and Episcopal Sees in the Kingdom of *Naples*. *Jordano Bruno* and *Vanini*, Martyrs to Heresy and Atheism. Description of the City of *Naples*. Numberless Princes, Dukes, and Marquisses in the Kingdom of *Naples*. That City the Birth-place of many Persons of Eminence. 491

CHAP. LVII. *Aversa*, a Bishop's See, antiently *Atella*. Its Inhabitants offend the *Romans*. Their City destroyed. Origin of *Aversa*. Amazing Valour of some *Normans*, Pilgrims to the *Holy Land*. Adventure of

THE CONTENTS.

of *Osmon Drengot*, &c. The *Normans* treated with Ingratitude by the *Lombard* Princes. The former build the Town of *Aversa*, and possess it as Counts thereof. Ruins of ancient *Capua*. Its Foundation and various Masters. Succinct Account of the Battle fought at *Casilinum*. Great Valour of the *French*. *Capua* ruined *Hannibal*, and ruined itself. *Suessa*, a Dukedom and Bishop's See. Some Account of *Augustin Nypbus*. *Ager Falernus*, *Sinuessa*, now *Mon-Dragone*. The *Falernian* and *Massic* Wines not well known at this Time. *Scafa del Gariglione*. Ruins of *Minturnæ*. Arrival at *Mola*. 501

CHAP. LVIII. Importance of *Gaeta*. Tomb of *Munatius Plancus*. Some Account of that *Roman*. *Pinarolo* the Antiquary's Mistake with respect to this Mausoleum. A beautiful antique Vase. Constable of *Bourbon's* Tomb. *La Spaccata*, or the Split Mountain. Little Marbles or Stone-Balls which preserve from Shipwreck. *Mola*, anciently *Formiæ*. The ancient Town of *Fondi*. Its Situation. *Lago di Fondi* (*Lacus Fundanus*) and *Ager Cacubus*. *Amyclæ*, a ruined Town. The *Villa* in which *Galba* was born. Part of *Via Appia*. *Terracina*, anciently *Anxur*. Its Situation. Various Inscriptions. *Feronia*, a ruined Town. *Hannibal* greatly abused by the *Roman* Authors. That General cleared of Impiety. *Pometia* quite ruined. The River *Ufens*, now *Portatore*. A furious Storm. *Casa Nuove*, a Post-house. *Setia*. The three Taverns mentioned by *St. Paul*. *Sermonetta*. The Rivers *Nympha* and *Teppia*. *Velitri*. *Marino*. Arrival in *Rome*. 516

CHAP. LIX. Character of the *Romans* and *Italians*. Their valuable Qualities. Saying of the Emperor *Charles V*. Are passionately fond of the polite Arts, and of their Relations. Their bad Qualities. Their Avarice. Their silly Ambition, and what gives Rise to it. Their Dissimulation, and vindictive Spirit. Story of a revengeful Wretch. Another Story from *Camerarius*. Wild Jealousy. Religion, Bigotry, and Impiety of the *Italians*. Character of the People; of the Popes, and *Romish* Clergy, by four celebrated Poets, their Countrymen, viz. *Joannes Baptista Mantuanus*, *Marcellus Palingenius*, *Quintus Sæctanus*, *Marlinus Coccaius*. Other *Romish* Authors who inveighed against the *Roman* Pontiffs and Clergy. Many Popes dethroned. Epigrams of *Sannazarius* against three of them. Satire of *Joannes Pierius Valerianus* against Pope *Adrian*. The Papal See strongly satirized by *Alciat* in his Emblems. 533

CHAP. LX. Departure from *Rome* for *Florence*. Error of *Mr. Misson*. *Via Cassia*. A Tomb, falsely supposed to be that of *Nero*. Entire Fragments of the *Via Cassia*. *Bosco di Baccano*, termed anciently *Sylva Mæsia*. *Vei*, its great Antiquity proved by *Propertius* and *Florus*. Its Founder. *Varca*, a River, anciently *Cremera*. The three hundred and six *Fabii*. *Monte Rose*. *Caprarola*, a magnificent Seat belonging to the Dukes of *Parma*. Its fine Gardens. Town and Castle of *Ronciglione*. 558
CHAP.

CHAP. LXI. The Lake of *Vico*, anciently *Lacus Cyminius*. *Monti di Viterbo*. *Sutri*, anciently *Sutrium*. *Canopina*, anciently *Capena*. *Rivus Ostridis*. *Viterbo*, a Bishop's See. An Inscription relating to *Isis* and *Ostris*. Two Figures of *Ostris*. Two Marble Statues. Decrees of *Didier* or *Desiderius*. Fresco Paintings. *Joannes Annus Viterbiensis*, a famous Impostor. The Cathedral, and Popes buried in *Viterbo*. Monument and Epitaph of *Vice-Dominus*. Figures by *Michael Angelo*. Learned Men of, and Academy of Wits in *Viterbo*. The Family of *Vici*. Dismal Effects of the Papal Government. *Monte Fiascone*, anciently *Falerii*. Story of a Schoolmaster in *Falerium*. Story of a German Bishop, and the celebrated *Est, Est, Est*. *Bosco di Monte-Fiascone*, anciently *Lacus Volsinienfium*. 564

CHAP. LXII. *Bolsena*, the ancient *Volsinium*. *Nurscia*, a *Volsinian* Goddess. *Bolsena*, a quite paltry Town. Origin of *Corpus Christi* Day. An antique *Sarcophagus*. Lake of *Bolsena*, called anciently *Lacus Volsinienfis*. Mistake of *Pliny* and Mr. *Misson*. *St. Lorenzo delle Grotte*. *Aquapendente*, a City and Bishop's See, anciently *Aquula*. The River *Paglia*, anciently *Pallia*. A noble Bridge built by Pope *Gregory XIII*. *Sentinum*, a Town totally ruined. Arrival in *Tuscany*. 580

CHAP. LXIII. The Town and Citadel of *Radicofani*. Fountain, and its Inscription. The Fortrefs, by whom built. A Storm, with Thunder and Lightning. A very desert Country. *St. Quirico* and *Torrinieri*. *Monte Alcino*, anciently called *Mons Alcinoi*; a Bishop's See, and Suffragan to *Sienna*. *Buonconvento*. Story of the German Emperor poisoned there by a consecrated Wafer. Bigottry of the Author of *Mercurius Italicus*. The River *Ombrone*, anciently *Umbro*. Its two Sources. The River *Arbia*. 588



TRAVELS

THROUGH

Holland, Germany, Switzerland, Italy, &c.

V O L. III.

C H A P. I.

Rome and the Viminal Mount. *The Suburra, a remarkable Ward of ancient Rome, and its History. House of Gallus Favonius, and his singular Will. Church of St. Agatha. A comical Legend, and a Story of the pretended Senator Pudens. Church of St. Pudicitiana, his Daughter. A beautiful Chapel, and a miraculous Host. The Chigi Palace, and its many Curiosities described. Several old Ruins. The Temple of Jupiter Viminalis, and that Deity's manifold Appellations. Church of St. Laurence in Panisperna. Great Ignorance of a Keeper of the Vatican Library. Houses of C. Aquilius and M. L. Crassus anciently on Mount Viminal.*

THIS Day we viewed Part of the *Viminal Mount*; so called, ^{1707.} according to some Authors, by reason of the great Quantity ^{October 9.} of Osier (*vimen* in *Latin*) which formerly grew all about that Hill. *Juvenal*, in particular, was of that Opinion: For, ^{ROME.} speaking of the *Greeks*, who came to settle at *Rome*, he says ^{Viminal Mount.}

in his third Satyr:

VOL. III.

B

Hic

1707.
October 9.
R O M E.

*Hic altâ Sicyone, ast hic Amydone relietâ,
Hic Andro, ille Samo, hic Trallibus, aut Alabandis,
Esquilias, dictumque petunt à Vimine collem,
Viscera magnarum Domuum, Dominique futuri.*

The Su-
burra, a
noted
Quarter of
Rome.

Between this and the *Æsquiline* Mount was anciently that noted Street or Ward called by the *Romans Suburra*. It was then so full of People, especially of the lower Sort, and so noisy by the Hurry of Business and Handicrafts, that *Martial* in one of his Epigrams addressed to *Juvenal*, calls it *Clamosa*; and that *Juvenal* himself in his third Satyr, intimating that he incomparably more liked a lonesome than a very populous Place, says;
Ego vel Prochyta præpono Suburræ.

Lewd wo-
men set-
tled there.

It was likewise in this Quarter that far the greatest Part of the lewd Women of the City had their Habitation. And accordingly, the young *Romans*, when in their Cups, flocked thither in Crowds to visit these good-natured Ladies. *Persius*, in his third Satyr, speaking to *Cornutus*, who had been his Tutor, freely owns, that before he was under his Direction, he, with his Friends, had now and then frequented this honest Part of the Town.

*Cum primum pavidò custos mibi purpura cessit,
Bullaque succinctis Laribus donata pependit:
Cum blandi comites, totâque impunè Suburrâ
Permisset sparsisse oculos jam candidus umbo.*

Its Mar-
ket.

This Quarter is now almost intirely desart, and only inhabited, as it anciently was in a great measure, by a Parcel of Ladies of Pleasure. *Martial*, in his seventh Book, mentions a considerable Market that was held there in his Time;

*Quidquid villicus umber, aut colonus,
Aut Rus marmore tertio notatum,
Aut Tusci tibi, Tusculique mittunt,
In tota mibi nascitur Suburra.*

An an-
cient Mar-
ble.

The Church of *St. Agathæ* in *Suburra*, is built upon the Ruins of the Temple of the God *Sylvanus*. Before it stood formerly a Portico, of which nothing remains but a Marble set into the Wall of a neighbouring House, with the following Inscription.

Its In-
scription.

SILVANO. SANCTO. L. VALLIVS SOLON.
PORTICVM. EX. VOTO. FECIT.
DEDICAVITQVE. K. APRIL.
PISONE. ET. BOLANO. COSS.

Near

through ITALY.

Near the same Temple were likewise the Baths of *Agrippina*, Mother to *Nero*, some Ruins of which are still to be seen; and of the House of *Gallus Favonius*. This Roman being mortally wounded in the War carried on in *Lusitania*, or *Portugal*, against *Viriatius*, made a Will of such an extraordinary Nature, that I think it worth while to set it down here in its whole Extent.

1707.
October 9.
ROME.
House of
G. Favonius.

Ego Gallus Favonius Jucundus. L. F. qui bello contra Viriatum occubui. Jucundum et Pudentem filios è me et Quintia Fabia conjuge mea ortos ex Testam. hæredes relinquo et bonorum Jucundi Patris mei, et eorum quæ mihi ipse acquisivi: hac tamen conditione, ut ab urbe Roma huc veniant, et ossa hinc mea intra quinquennium exportent, et viâ Latinâ condant in sepulchro marmoreo jussu meo condito et mea voluntate. Si secus fecerint, nisi legitime oriantur causæ, velim ea omnia quæ filiis meis relinquo, pro Templo Dei Silvani reparando, quod sub viminali monte in urbe est, attribui, manesque mei opem Pont. Max. et Flaminum Dial. qui in Capitolio sunt, implorent ad impietatem filiorum meorum ulciscendam: Teneanturque Sacerdotes Dei Silvani me in urbem referre, et sepulchro meo condere. Volo quoque quotquot domi meæ vernæ sunt, liberos à Prælore cum matribus dimitti, singulisque libram argenti puri et vestem dari. Actum in Lusitania VI. Cal. Quintilis Serg. Galba et L. Aurelio Coss. Decuriones transcudani hoc Testamentum ore ejusdem Galli emisum, lapide jussere adsculpi.

In English thus: “ I *Gallus Favonius Jucundus*, finding myself desperately wounded in a Battle against *Viriatius*, do hereby appoint *Jucundus* and *Pudens*, my two Sons, born of my Wife *Quintia Fabia*, to be joint Heirs both of *Jucundus* my Father’s Estate, and the Fortune I have acquired my self: But upon this express Condition, that they both come into this Country, and within five Years convey my Bones to *Rome*, and interr them in the marble Sepulchre raised by my own Order in the *Via Latina*: And in case of Non-Compliance, without sufficient Reasons, then my Will and Pleasure is, that the said Estates be employed in repairing the Temple of the God *Sylvanus*, standing in the City, at the Foot of the *Viminal Mount*: Likewise that the whole Body of the Priesthood belonging to *Jupiter Capitolin’s* Temple, and the Pontif at their Head, do supplicate Heaven exemplarily to revenge the Disobedience of my Children. My Will and Pleasure is also, that the Priests of the God *Sylvanus* perform what they were unwilling to do, and carry my Body to *Rome*, and bury it in the aforesaid Sepulchre. Moreover, I expressly order, that all my Slaves, of either Sex, being now at my

And his
extraordi-
nary Will.

1707. "House in the City, together with their Mothers, be all made free, and
 October 9. "to each of them given a new Suit of Clothes, and a Pound of pure Sil-
 ver. This my present Will and Testament was drawn up in *Lusitania*,
 ROME. "on the twenty fifth of *July*, under the Consulship of *Serg. Galba*, and
 "L. *Aurelius*. The Officers of the Army ordered this Will, as it was
 "dictated by the Testator, to be engraven on a Stone."

Church of St. *Agatha*, and comical Legend. The before mentioned Church of St. *Agatha* was consecrated by *Gregory the Great*, in the first Year of his Popedom. The Legend adds, that while this holy Man was celebrating Mass, upon that Occasion, the Devil, under the Form of a Hog, was drove out of the Church: But this was not done, however, without Reluctancy, and a great deal of grunting and bawling on his Side. He even carried the Resentment of the Affront so far, as to pass and repass, as he went along, between the Men, especially the Women's Legs; who being frighted out of their Wits, made the whole Church tremble with their Shrieks: Nay, many of both Sexes were turned topsy turvy, and thus afforded a comical Spectacle to the Curious. In short the whole Audience was in a Confusion, till Master *Beelzebub* thought fit to depart, and go headlong into his own Habitation, the bottomless Pit.

Vicus Patricius. On the Side of the *Suburra*, was anciently the *Vicus Patricius*, now *Strada Urbana*. That Street was so called, because *Servius Tullius*, sixth King of *Rome*, (who inclosed the *Viminal Mount* within the City) ordered all the Senators or Patricians to fix their Abode in the same.

Story of the Senator *Pudens* and his Family. A pious Tradition tells us, that in the Year Forty four of *Jesus Christ*, and the second of the Emperor *Claudius*, an illustrious Senator, named *Pudens*, had his Palace in the Beginning of this same Street. The Legend of St. *Peter* adds, that the first time this Apostle came to *Rome*, he lodged at the Senator's House, and stay'd with him seven Years; during which Time, he brought about both his and his whole Family's Conversion. This Family consisted of two Sons, *Timothy* and *Novatus*, and two Daughters, *Praxedes* and *Puditiana*. At last St. *Peter* converted his Palace also, by transforming it into a Place of Worship, where he many times celebrated Mass: And this was the first Christian Church that was erected in *Rome*. Another Legend will have it, that Pope *S. Pius I.* was the true Builder of this Church, having raised it in the Year 158, and consecrated to the youngest Daughter of the Senator *Pudens*, namely, St. *Puditiana*.

Church of St. *Puditiana*. Be that as it will, the Church is very beautiful. On the Altar, the same which served St. *Peter* to say Mass, stands a fine Statue representing *Jesus Christ* giving the Keys of Heaven to that Prince of the Apostles: 'Tis the Workmanship of *Gio Battista della Porta*. Besides this ancient Altar, they also preserve here, with great Veneration, the Stone on which St. *Peter* used to baptize the new converted to Christianity. The Paintings are by *Baglione*, and *Cavaliero Pomerancio*.

But

But the chiefly remarkable Piece in this Church is the *Cajetan Chapel*, one of the most magnificent in *Rome*. Turn which way you will, you see nothing but Marble of the finest Kinds, nothing but *Jaune antique*, *Verd antique*, and *Granitelle*. Two Columns of the last Sort stand at the Altar, and are said to have no Equals in all *Europe*. They are above two Foot in Diameter, and about twenty in Heighth, between their Bases and Chapitals. The Adoration of the *Magi*, or Eastern Sages, is the most beautiful white Marble Bas-relief in the whole City, except one; namely, the *Attila*, by *Algardi*, to be seen at St. *Peter's*. This was done by *Olivieri*, the Maker of that other fine Bas-relief, representing Pope Gregory the XIth's Return from *Avignon* to *Rome*. At the Entrance of the Chapel, I took notice of four other beautiful Columns of *Jaune antique*, which were formerly found among the Ruins of *Dioclesian's* Baths. Here are also a great many fine Tombs of Princes and Lords of the *Gaetan* Family, and among others those of Cardinal *Henry Gaetan*, who was Legate in *France* at the time of the League, and of *Philip Gaetan*, Duke of *Sermonetta*. The Cieling is of Stucco, adorned with Statues, Gildings, and curious *Mosaic* Embellishments.

1707.
October 9.
ROME.
Cajetan
Chapel
very mag-
nificent.

A remarkable Story is told concerning the Altar of this Chapel, and thought to be as true as the very Gospel. As a certain Priest was celebrating Mass upon it, he, all of a sudden, and by the Suggestion of Satan, began to doubt of *Jesus Christ's* real Presence in the consecrated Host. But his Incredulity was soon confounded by a most wonderful Prodigy. The holy Host jumped out of his Hands, rolled along the Altar, and made two very brisk Bounces, the Impressions of which are still seen upon it. To prevent their being worn out by rubbing, and thus to preserve the Memory of this great Miracle, they have inclosed each of these Impressions with a small Brass Ballustrade, covered over with a Glass. A Fact so well demonstrated ought for ever to stop the Mouths of all the Infidels, who deny the fundamental Doctrine of Transubstantiation.

A mira-
culous
Host.

In going forward, we saw some Ruins of the Temples of *Fortuna Ma-* la, and of *Æsculapius*. In the Street called *Strada Felice*, we likewise viewed the little *Chigi* Palace, which is well stocked with ancient and modern Curiosities.

Old Ru-
ins.

Among the Paintings, I took particular notice of the following: The Portraits of *Pius V.* *Alexander VII.* of *Dom Mario Chigi*, his Brother, and the Cardinal *Flavio Chigi*, their Nephew, all by excellent Hands: Two fine Perspectives by *Viviano*; a *Gigantomachia* by *Brandi*; a dead Christ by *Albert Durer*, a *Venus* by *Paduan*, and St. *Peter's* Martyrdom by *Titian*.

Chigi Pa-
lace and
Paintings.

Here are also several Sorts of curious Arms, but, by no Means, so valuable as the *Romans* think them to be. Among others, they particularly admire two Carabines given by Emperor *Leopold* to the late Constable *Colonna*, who made a Present of them to Cardinal *Chigi*. Their chief Curiosity consists in being adorned with a good many *Bohemian* Granate-stones. They are rated at three thousand *Roman* Crowns. We saw besides, an

Other Cu-
riosities.

Egyptian

1707. *Egyptian Mummy*, said to be the Body of a Queen of that Country. 'Tis
 October 9. surrounded with Hieroglyphical Characters, and highly esteemed by the Pro-
 prietor.

ROME.
 A Cabi-
 net and
 its antique
 Rarities.

The Cabinet of this Palace contains likewise a good many Singularities, such as a Cup and a small Bust of *Hadrian*, made of a Stone called *Heliotropus*: A *Bulla Aurea*, or Roman Children's Ornament, very antique, with the Name *Catulus* upon it: A swinging *Priapus*, such a one as the most modest among the ancient Roman Matrons, did not scruple, nay, thought it a great Honour to carry processionally to the Temple of *Venus Ericina*, and to place it upon the Lap of that Goddess: Several *Egyptian* Idols; the three *Parce* in Bronze; a beautiful Head of *Trajan*; an ancient *Tripus* or Tripode, and a Vase used by the Priests in their Sacrifices; a Silver Shekel or Jewish Piece of Money, with Hebrew Characters: One of the Thirty Silver Pieces received by *Judas* to betray his Master, and given to Pope *Alexander VII.* by a Greek Bishop.

Modern
 Singulari-
 ties.

Among the Modern Curiosities, the most remarkable are as follows: The Ring which Pope *Pius II.* used commonly to wear, adorned with a Ruby fine enough for a private Person, but no ways proportionated to the Dignity of a Vice-God: The little House-bell used by Pope *Sixtus V.* to call up his Attendants; 'tis embellished with Figures of several Sorts of Animals very curiously wrought: Two *Bezoar Stones*, the one brought from the *East*, and the other from the *West-Indies*: The whole Skin of a *Turk*, and some Monsters; among which I took Notice of a two-headed Calf, a Quail with three Feet, and a pretended *Hippogriphus*: And, what they chiefly value in this Cabinet, is the compleat Armour of the Marquis *Frangipani*, who was beheaded at *Vienna* for a Conspiracy against the Emperor *Leopold*, in which were likewise engaged the Hungarian Counts *Nadasti* and *Serini*.

The Gar-
 den of this
 Palace.

Having viewed all these Fineries, and many others too long here to mention, we took a walk in the Garden. It was represented to us as something very extraordinary; and indeed we thought it handsome enough for a Gentleman of middling Circumstances, but in no degree answerable to the Quality of a Prince. The principal Ornament of this Garden, consists in a pretty many Vases, some Groves, Wall-Trees, and about Thirty Fountains or Jets of Water.

Several
 ancient
 Ruins.

Not far from it, are shown some Remains of the Baths or *Thermæ Novati*, which our Antiquary fancies were raised by one of the Sons of the Senator *Pudens*, converted by the Apostle *St. Peter*. Here are also some very old Ruins, thought by many to have been Part of the Emperor *Dioctlesian's* Palace.

Jupiter's
 various
 Denomi-
 nations.

As we went along on the *Viminal* Mount, we came to the Church of *St. Laurence in Panis perna*, raised on the Ruins of the Temple of *Jupiter Vimineus*. By the by, this supreme God had a vast Number of Epithets, or if you will, Nicknames, among the Romans. He was called by them; *Capitolinus*, *Feretrius*, *Stator*, *Ultor*, *Tonans*, *Vimineus*, *Lycaonius*, *Fagutalis*,

lis, Prædator, Arbitrator, Inviçtus, Propugnator, Inventor, Conservator, and several other Titles. 1707. October 9.

As to that of *Vimineus*, *Varro* tells us, it was given him for this reason: His Temple being quite open at the Top, and the Rain falling plentifully into it, several Oñers, called in *Latin Vimina*, insensibly grew all round the Altar of *Jupiter*. ROME. Temple of Jupiter Vimineus.

As to the Church of *St. Laurence*, no Body is able to tell when, and by whom it was built, much less, the Original of that burlesque Nickname *In Panis Perna*. Antiquaries, however, are of Opinion, that it was on this very Spot, where the Church stands, that *St. Laurence* suffered Martyrdom, and was roasted alive. This Story is finely represented in Fresco on the Wall. *St. Bridgit*, a *Scots* Virgin, and so very famous for her many remarkable Revelations, is buried here; as is likewise *Cardinal Sirlet*, formerly Keeper of the *Vatican* Library. Church of St. Laurence in Panis perna.

We may judge of this Cardinal's profound Learning, and great Abilities for such a Station, by the following Anecdote: The famous *Muretus*, being one Day in the *Vatican* Library, desired him to let him consult *Eunapius Rhetor*, an Author who has wrote the *History* of the *Huns*, and kept there in Manuscript. *Sirlet*, who was utterly unacquainted with that Historian, and willing to conceal his Ignorance, told *Muretus* without any Hesitation: That it was a scandalous Book, entirely stuffed with Heresies and Impieties; and that, it therefore was ranked among the prohibited Authors. Story of Cardinal Sirlet.

Pliny says somewhere, that the celebrated Lawyer *C. Aquilius*, and *M. Licinius Crassus*, who, together with his Son, was slain in the War against the *Parthians*, had the two finest Houses on the *Viminal* Mount. *Persius*, in his second Satyr, speaks of the last in the following Words. Houses of Aquilius and Crassus.

*Ecce Avia aut metuens Divum matertera, cunis
Exemit puerum, frontemque atque uda labella
Infami digito, et lustralibus antè salivis
Expiat, urentes oculos inhibere perita;
Tunc manibus quatit, et spem macram supplice voto
Nunc Licini in campos, nunc Crassi mittit in ædes.*

1707.
Octob. 10.
ROME.

CHAP. II.

Rome and the Viminal Mount. Some old Ruins and Churches. Aqua Felice, a most beautiful Fountain raised by Sixtus V. Public Granaries, and the Pope's vile Monopolies in the Sale of Corn. The first Inventor and sad Consequences of that infamous Extortion. Remains of the Emperor Dioclesian's Baths. Church of our Lady of the Angels, and some remarkable Epitaphs. Tomb and Epitaph of the famous Painter Carlo Maratti. Other Tombs and Curiosities in the same Church. Short Description of a Carthusian Convent.

Old Ruins
and
Church of
St. Ber-
nard.

AT a small Distance from the before-mentioned Church of St. Laurence, and in a certain *Vigna*, are shewn a few Remains of the Baths, or *Thermæ Olympiadis*; but so very much decayed that nothing can be gathered of their ancient Form. The Church of St. Bernard, at one of the Corners of the *Piazza di Termine* (so named from the *Thermæ* of *Dioclesian*) is one of the round Towers, which formerly flanked those Baths, and the most entire of all those that are still standing. It has nothing worth taking Notice of, but its great Antiquity, and two holy petrified Bodies preserved in the Sacristy.

Temple of
the Ma-
trons.

Over-against it stands the Church of St. Susan, raised on the Ruins of the Temple of the *Matrons*. The gravest and most distinguished among the *Roman* Ladies used to meet in it, in order to chuse one of their Body, who should have the honour of carrying the *Priapus*, and laying it on the Lap of *Venus Ericina*. By that out-of-the-way religious Act, those that were barren thought they would infallibly become Mothers of many Children.

Aqua Fe-
lice, a
beautiful
Fountain.

Near this Place stands the beautiful Fountain called *Aqua Felice*, from the Name of *Felix*, which *Sixtus V.* bore, when he was only a Friar. This Pope, who contributed so much to the Embellishment of the City, caused this large Vein of Water to be conveyed to *Rome*, so far as from the Plain of *Colonna*, formerly *Lavicum*, towards *Palestrina*, anciently *Præneste*, which is about twenty two Miles off.

Its de-
scription.

This Water forms three plentiful Streams, and falls into large Marble Basons, inclosed by a Ballustrade, from whence it is conveyed, through a vast many Pipes, all over this Part of the City. Four curious Lions adorn the Fountain, and all together throw a vast Quantity of Water through their Mouths. Two of them, placed at the Corners, are of white Marble, and the Workmanship of the famous *Flaminio Vacca*. The two others are of Oriental Granit, and were some time ago dug out of the Ruins of the Temple of *Serapis*. Above these Lions are three large Niches between Columns, and made in the Form of *Arcades*. In the middle Arch, stands a large Statue representing *Moses* striking the Rock, from which issues a Stream of Water. In the next Arch on the right, *Aaron* his Brother is represented

presented in Bas-relief, leading the thirsty People of *Israel* to that Stream. The third Arch contains, in Bas-relief, the History of *Gideon*, chusing the fittest Soldiers to attack, under his Command, the *Madianites* their inveterate Enemies. On the Front of this fine Structure, and precisely under the Arms of *Sixtus V.* is engraven the following Inscription, which contains nothing but what I have already mentioned concerning the Fountain.

1707.
Orob 10.
ROME.

SIXTUS V. PONT. MAX. PICENUS.

AQVAM EX AGRO COLUMNÆ VIA PRÆNESTINA,
SINISTRORSVM, MVLTARVM COLLECTIONE VENARVM,
DVCTV SINVO SO A RECEPTACVLO MILL. XX. A CAPITE
XXII. ADDVXIT, FELICEMQVE DE NOMINE ANTE
PONTIF. DIXIT. CEPIT PONT. AN. I. ABSOLVIT III.
M. D. LXXXVIII.

And In-
scription.

Next to the Fountain standing in the *Navona Square*, this of *Sixtus* is unquestionably the most beautiful in all the City. And indeed it could not be but very magnificent, considering that the raising of it cost the Pope no less than Fifty Thousand *Roman Crowns*; and that the Maker was the celebrated *Domenico Fontana*: As to the Aqueduct, which brings the Water into the Fountain, we were assured, that the Charge amounted to the immense Sum of Five Hundred Thousand Crowns, or thereabouts.

This
Work of
immense
Charge.

A little farther are seen very large *Granaries*, built on part of the Ruins of *Dioclesian's Baths*, by Pope *Gregory XIII.* in the year 1555. In after times *Paul V.* enlarged them very considerably. This we learn from two Inscriptions engraven upon its Front, containing nothing remarkable, but a most impudent and barefaced Falshood, as we shall see in a Moment. These Corn Magazines are Three Hundred and Fifty-five Feet long, and Forty in breadth. They are called *Public Granaries*, but without any manner of Truth; they being in fact the Pope's own private Warehouses, and, as it were a *Peru*, a *Potosi*, in short, a very rich Gold Mine to the *Roman Pontifs* in general. But this wants some further Explanation.

Public
Granaries.

There is a standing Law, by which the Inhabitants of the whole Ecclesiastical State (excepting those of a few Cities, who have found means to preserve their ancient Privileges) are forbid, under the severest Penalties, to sell their Corn to any private Merchants, be they who they will. They are, on the contrary, obliged to deliver the whole, and for half of its intrinsic Value, to the Pope's Commissaries, who afterwards never fail of vending the same for double that Price. And whereas no-body in this Country, bakes his own Bread, the Apostolical Chamber appoints a certain Number of Bakers, who are alone intitled to sell that Commodity. Now these Bakers are bound, by the same Law, to purchase their Corn of the said Officers only, and that at a certain Price, and to make their Bread of a certain Quality and Weight, and this Price is constantly double to the prime Cost.

The
Pope's
vile Mo-
nopolies
in the Sale
of Corn.

1707.
Octob. 10.
R O M E.

But this is not all. The Bakers are necessitated, at the beginning of each Year, always to take the same Quantity of Corn for the Current, though they have a good Stock remaining on their Hands of the preceding Year. 'Tis true, the Chamber, by an outward Appearance of Justice, retakes the old Corn into its Warehouses; but in reality, with an Intent to impose more effectually upon the poor Bakers. For they allow them no more than five Crowns for the same Quantity of Corn, which they had paid ten for.

Now, one would imagine, that these tyrannical Blood-suckers would stop here, and be contented with such an enormous Profit. But far from it. The unmerciful Officers resell this Corn, bought for five Crowns, at the Rate of ten, after they have mixed it with new. Add to all this, that the Measure with which they sell, is always one fifth Part less in Bulk than that which serves them to purchase the Corn.

Fatal Con-
sequence
of this
Manage-
ment.

'Tis easily guessed what must be the necessary Consequence of this monstrous Extortion, of such an unheard-of Monopoly. The whole Burden falls of Course upon the poor People. The Bakers being under an absolute Necessity, in order to get even a middling Livelihood, to make their Bread much lighter, and of a worse Kind than what they are obliged to do by Law, Families in low Circumstances are, by that Means, reduced to the hardest Extremities. No wonder therefore, if a People so barbarously oppressed, often cry aloud against their Tyrants; and are pushed, by Want and Misery, to come to an open Sedition, as it now and then happens in this Metropolis. We had an Instance of it very lately. As the Pope was marching, in a solemn Procession, through the City, and bestowing, as he went along, his empty Blessings upon his poor Subjects, they, instead of receiving them with the usual Reverence, tumultuously surrounded his Coach, and cried out with a loud and mournful Voice: *Bread, most holy Father, Bread, Bread is what we are chiefly in want of. Beatissimo Padre, Pagnotte Grosse, Pagnotte Grosse.* These were their very Words.

Another fatal and natural Consequence of this execrable Oppression is, that most of the Country Lords and Gentlemen, whose chief Income consists in Corn, are utterly undone by it: The Peasants and Farmers withdraw, and retire into other Territories; the Lands grow waste and uncultivated; and by that Means the greatest Part of the ecclesiastical State is reduced to Beggary, to a dismal and frightful Solitude. Subjects, all over the World, are very willing to bear a proportionable Share of the Burdens imposed upon them, for the Preservation and Support of the Government; but they will, and ought never to suffer themselves to be stripped of their whole Substance, to feed the Ambition, the Pride and Luxury of a Parcel of Locusts, who make no manner of scruple to devour them to the very Bones.

The In-
ventor of
these op-
pressive
Practices.

To conclude this Article: The miserable *Romans* owe this most inhuman Establishment to the famous *Donna Olympia*, Sister-in-Law to Pope *Innocent X.* and who in her Time might well be called the sole and supreme Governess

Governess of the whole Catholic World. This tyrannical Woman, I say, ^{1707.} was the only Contriver and Institutor of that infamous Monopoly; by ^{Octob. 10.} means of which, many papal Families have raised themselves from the very ^{ROME.} Dust to the highest Degree of Wealth and Grandeur; particularly, the House of *Pamphili*. *Dom Livio Odescalchi*, Nephew to *Innocent XI.* who had the Direction of these public Granaries during the whole Popedom of his Uncle, knew still better than any of his Predecessors, how immensely profitable this Employment was: For it is averred here as a Matter of Fact, that in that Space of Time, he found Ways and Means to raise a Fortune of no less than two Millions of *Roman Crowns*, which he has placed out at good and solid Interest.

This whole Account being incontestable, how impudently false must the Lying In-
Inscriptions, on the Front of the said Granaries, appear to be to one who scriptions
is thoroughly acquainted with the Management of them. Pope *Gregory* upon the
XIII. says in his Inscription, that he raised this Building, *Adversus annonæ Granaries.*
difficultatem subsidia præparans. And *Paul V.* adds in the next Inscription:
Adversus majores annonæ difficultates majora subsidia præparans: That is,
“To ease their Subjects in case of Dearth, and to afford them Plenty of
“Corn in the Midst of Want.” Was there any the least Degree of Shame
left among these worthy *Vicars* of *Christ*, they would immediately craze
such lying Inscriptions.

The Emperor *Dioclesian's* Baths stood anciently very near this Spot, and Baths of
we still see some considerable Remains of them. Next to those of *Cara-* *Dioclesi-*
calla they were the largest and most magnificent in *Rome*, and built, ac- *an,* and
cording to Tradition, by forty thousand *Christian* Slaves, who were seven *by whom*
Years in finishing that noble Structure. The Legend adds, that three *built.*
Fourths of that Number perished with Fatigue and other Miseries, and
that the remaining Part had no other Reward for their Labour than a
cruel Death: In short, ten thousand two hundred and three of these poor
Christians received together the Crown of Martyrdom. The Gallery of
Paintings and Statues, formerly belonging to these Baths, is in being to
this Day. 'Tis supported by eight oriental Granite Columns of a prodi-
gious Bigness and Height.

Pope *Pius IV.* thought fit to turn this Building into a Church, and con- Church of
secrated it to the holy Virgin, under the Appellation of our *Lady of the* our *Lady*
Angels, and ordered that his Body should be buried in it. His Tomb *of the An-*
is very fine, and the Workmanship of *Michael Angelo*. There are several *gels.*
other remarkable Sepulchres in this Church, particularly on account of their
Epitaphs. I shall only mention three or four, and that chiefly for the sake
of their Laconicity or Shortness.

The Epitaph of Cardinal *Alciat*, only consists of these few Words, Some very
Virtute vixit, Memoria vivit, Gloria vivet; “He lived virtuously, he lives concise
“in the Memory of Men, and will live for ever in Glory.” That of Epitaphs.
Cardinal *Cosenzo* is thus: *Corpus humo tegitur, Fama per ora volat, Spiritus*
astra tenet; “His Body is covered with Earth, his Fame flies all over the
“World,

1707. "World, and his Soul is in the celestial Mansions." Another Epiraph
 Octob. 10. on a Phylician, is still more concise and singular: *Petrus Servius, Medicus,*
 ROME. *vir probus. H. S. E. i. e. Hic situs est.* "Here lies *Peter Servius*, a Phy-
 "fician, and a Man of Honour." I call this short Epitaph singular, by
 reason of the bright Character given to a Person of that Profession; strict
 Honour and Probity being generally thought not to be very common
 among the Sons of *Æsculapius*.

Tomb of But the most considerable Tomb in this Church is that of the celebrated
 the famous *Carlo Maratti*, the first Painter of all *Italy*. He raised it himself, and is
 Painter living to this Day. 'Tis composed of all Sorts of Marble, and of the
Carlo Ma- finest Kinds, with a most beautiful Porphyry Urn. His Bust, of white
ratti. Marble, stands in a very good Attitude, and its Head, instead of being
 turned towards the Altar, as it is customary, is turned on the opposite Side,
 towards the Church Door, and looking, as it were, at those that are com-
 ing in. His Epitaph is excessively religious, and at the same time not de-
 stitute of Vain-glory. 'Tis as follows.

D. O. M.

Carolus Maratti Pictor.

And his
 Epitaph.

*Non procul à S. Lauretana Domo Camerani natus, Romæ
 institutus, et in Capitolinis Ædibus Apostolico adstante Se-
 natu, Clementis XI. P. M. Bonarum Artium Restituto-
 ris munificentia creatus Eques. Ut suam in Virginem pi-
 etatem, ab ipso natali solo cum vita haustam, ac innume-
 ris expressam Tabulis, quæ gloriosum ei cognomentum com-
 pararunt, Mortalis quoque Sarcinæ deposito confirmaret.
 in hoc templo eidem Angelorum Reginæ sacro, monumen-
 tum sibi vivens posuit anno 1704. Vanitas Vanitatum.*

That is: "Charles Maratti Painter, born not far from the holy Cottage
 "of Loretto, was bred at Rome, and created Knight by Pope Clement XI.
 "that great Encourager of Arts and Sciences. From his very Infancy
 "he entertained an uncommon Veneration for the Holy Virgin, and many
 "ways expressed the same in an Infinity of his best Performances, which
 "acquired him an immortal Fame. And, as a farther Proof of this pro-
 "found Regard, he, in the Year 1704, erected this Monument to receive
 "his Remains after his Death; being desirous they should repose in the
 "sacred Temple of the Queen of Angels. Vanity of Vanities!

Under this Epitaph is seen a Death's Head, and a Sand-glass, with these
 Words; *Solum mihi superest sepulchrum*; "Nothing is left me but a Se-
 "pulchre."

Tomb of
 S. Rosa
 and La
 Galla.

Salvator Rosa, another famous Painter, and, at the same time, a saty-
 rical Poet, is likewise buried in this Church. Here lieth also *Cæsar la Gal-*
la, who was thirty Years Professor of Philosophy at Rome, and a sworn
 Enemy

Enemy to the Spaniards and the Jesuits. He had been a Competitor for a Professor's Chair at Padua with Pompeius Caimus, another learned Man, who got the Preference. This Conflict produced a violent Hatred betwixt them; and a singular Chance made thus another Caesar and another Pompey become inveterate Foes.

The high Altar-piece, by Daniel Soter, is highly esteemed. There are many other fine Pictures scattered up and down the Church, drawn by the best Hands, such as Rocca, Padouanino, Enrico Fiamingo, Baglioni, and Mutiano. But the greatest Curiosity here, in my Opinion, is a Meridian Line on the Pavement, done by Monsignor Bianchini, a great Astronomer, in Imitation of that of Bologna*, and thought, by the Skilful, to be much preferable to it.

The Carthusian Convent, in the Neighbourhood of this Church, is likewise built on the Ruins of Dioclesian's Baths. The Cloysters are square, very large, and adorned with an hundred and four Travertine Stone Columns, supporting four great and covered Corridors, each above an hundred Paces long. Those who are fond of Prints and Cuts of all Sorts, may here abundantly satisfy their Curiosity; the good Fathers having collected the most beautiful that were ever engraven in France or Italy. In the Middle of that fine Square stands a handsome Marble Fountain between four stately Cypress Trees, upwards of two hundred and fifty Feet high, and planted, as we were assured, at least two hundred Years ago.

CHAP. III.

Rome and the Viminal Mount. Via Tiburtina. Tomb of Pallas, Favourite to Claudius, and an ancient Epitaph. Church of St. Laurence and its Singularities. Three miraculous Bodies, and comical Legend. Catacombs of St. Laurence and St. Agnes. Church and Convent of this last, and remarkable Ceremony performed in it. Temple and Tomb of Bacchus, and other Curiosities in that ancient Building. Remarkable Pieces in the Convent of St. Agnes. Via Numentana, and a curious Epitaph. Porta Viminalis, or Pia. The Villa Montalto described.

THIS Day we took a Walk out of Town, in order to view the Church and Catacombs of St. Laurence, situate at about a Mile Distance from Rome, and on the Via Tiburtina, or the Road leading to Tivoli. In mentioning this Town, I recal to mind, that in my former Account of it, I forgot taking notice of a few Remains, found some time ago near that Road, and *intra primum lapidem*, or on this Side the first Mile Stone, a few Remains, I say, of the Sepulchre of Pallas, the famous Freedman,

* See Vol. II. P. 183.

^{1707.}
Octob. 11.
R O M E. and great Favourite to the Emperor *Claudius*; who, for a while, governed, as it were, the whole Empire with an absolute Power. *Pliny* speaks of it some where, and says, that it was one of the most magnificent Tombs on the whole *Via Tiburtina*. He adds, that the Epitaph was proportionably haughty and insolent.

A very curious Epitaph. In opposition to it, I shall here set down another, of a quite different Style, and formerly found upon the Tomb of a much honefter Man than *Pallas*, which stood in the *Via Latina*. I had it of a Virtuoso, who is possessed of a great Collection of such kind of Antiquities.

Non nomen, non quo genitus, non unde, quid egi.

Mulus in æternum sum, cinis, ossa, nihil.

Non sum, nec fueram: genitus tamen è nihilo sum;

Mitte, nec exprobres singula, talis eris.

In *English* thus: " Traveller! Be not very inquisitive about my Name, " Extraction, Birth-place, or past Life; and only consider my present " State. I am condemned to an everlasting Silence, and nothing of me " remains but a Parcel of Bones and Ashes. I came from nothing, scarce " ever existed, was, at best, an insignificant Being, and am now intirely " destitute of Existence. Go your way, O Traveller, and do not up- " braid me with this my present low and reduced Condition; for yours " will soon be the very same."

Church of St. Laurence. The Church of St. *Laurence*, surnamed *Extra Muros*, to distinguish it from another within the City Walls, is reckoned among the five Patriar- chal, and one of those which are constantly visited by Devotees, in order to gain a good Stock of Indulgences. 'Tis said to have been raised by the Emperor *Constantine* on a Spot called in his Time *Campus Veranus*, and dedicated to St. *Laurence*. Pope *Honorius II.* rebuilt it intirely in the Year 1218. Long after, Cardinal *Caraffa* caused its Cieling to be painted and gilt at his own Charge. The whole Pavement is of *Mosaic*, or patched Work.

Several Singularities in it. Among the several Antiquities to be seen in this Church, these are the most remarkable. First of all, a vast Number of Granite and *Greek* Mar- ble Columns: Then, two very large Sepulchres of white Marble, all over covered with Bas-reliefs. That, on the left, is quite empty, the other, on the right, and whose Bas-reliefs represent a Nuptial-feast, con- tains the Body of *William*, Cardinal of St. *Eustachius*, or the Counts *de Lavagne's* Family, and Nephew to Pope *Innocent IV.* who died in the Year 1254. They preserve here also a Bronze Vase, used by St. *Laurence* to bap- tize the new converted *Christians*, and the Stone on which that holy Man's Body was laid after he had been roasted. Upon this precious Stone is shewn some of his fat and Blood, which all devouring Time was never able to consume.

But

But of all these Fineries, none appeared to me so singular, as two Pebbles, with which St. Stephen was stoned by the Jews. If all those made use of upon that tragical Occasion were of the same kind, we may aver that this Protomartyr died a most honourable and a most glorious Death: For they are, in Fact, two oriental Agates, and even of the most beautiful Sort. Who would ever have imagined that Jerusalem had been paved, in those Days, with precious Stones? If that was the Case, then we may also boldly say, that this City was scarce inferior to the heavenly Jerusalem, represented to us in the Revelation, by St. John, as all over adorned with Carbuncles, Diamonds, and other like Jewels.

1707.
Octob. 11.
ROME.
Two remarkable
Pebbles.

Under the high Altar, and in the same Tomb, or rather, Marble Urn, repose both the Bodies of St. Laurence and St. Stephen. "This last was brought to Rome, says the Antiquary Pinarolo, from Constantinople, by Pope Pelagius, when he was only Cardinal, and apostolical Legate in this last City, he having obtained it, after many Solicitations, of the Emperor Justinian." The same Author adds very gravely, "That this most holy Corpse was no sooner conveyed into St. Laurence's Tomb, than the last, out of mere Politeness and good Manners, withdrew immediately to the left, in order to make room for his new Lodger, and thus gave him the Right-hand." This Story is so full of Inconsistencies and Absurdities, that I apprehend you will be apt to think it a romantic Invention of mine, and intended to render the Legendaries more ridiculous than they really are: Wherefore I shall here set it down in Pinarolo's own Italian Words: *Il Corpo, says he, di S. Stephano Protomartire, fu portato à Roma da Constantinopoli da S. Pelagio Papa in tempo del suo Cardinalato, che fu Legato Apostolico à Constantinopoli, in tempo dell' Imperatore Giustiniano, dicke ottenne quel sacro Corpo.—Il sacro Corpo fu posto nel medesimo sepolcro di S. Lorenzo, che per miracolo diede la mano dritta al Protomartire San Stefano, quale mostrò quanto grata li fosse la Compagnia di sì honorato Hospite.*

Bodies of
St. Laurence and
St. Stephen, and
comical
Legend.

There lies a third Saint under the same Altar, but of an inferior Rank, and who, it seems, was partly placed near the two others to keep them Company. He is called Justin, a Name very little known in History. 'Tis however said, that he is highly useful to his Neighbours, by taking upon him a Share of the Trouble they daily are at in performing Miracles. An Inscription upon the Fore-part of the Altar expressly mentions these three Saints.

Miraculous Body
of St. Justin.

In the Choir is preserved a miraculous Crucifix, and another in the Cloysters, of which Wonders are told, but too long here to mention. There is likewise in the Church a very handsome Chapel, all incrusted with Marble, and adorned with fine Bas-reliefs. It contains, besides, an Altar dedicated to St. Cyriaca, a Roman Lady, which enjoys this most extraordinary and beneficial Privilege; that every Mass celebrated upon it, by any Priest, immediately delivers a good many Souls out of the Flames of Purgatory. But then, let me tell you, that each Mass costs no less than a

A fine
Chapel
and privileged
Altar.

Roman

1707. *Roman Crown*, or six Shillings of our Money, and that a very considerable
Octob. 11. Number of them are said every Day. Consequently this Privilege is as
 R O M E. useful to the Living as to the Dead.

Cata- Having sufficiently viewed the Church, we went down to see the Cata-
 combs of combs of St. *Laurence*. They are partly under the Church, and partly to-
 St. Lau- wards the Fields, about six Feet high, and having, on each Side the Roads,
 rence. three, and sometimes four Rows of Niches dug in the soft Stone, and so
 low, that there is only just room enough to receive naked Corpses. The
 Turnings and Windings are here in as great a Number as in the Catacombs
 of St. *Sebastian*, and consequently as dangerous to those whose Curiosity
 should lead them too far into them. The Niches appeared to us open in
 most Places, and are of course empty; the Bodies having, no doubt,
 been taken out, from time to time, for religious Purposes. Our Guide
 told us, however, that there are still a vast Number of holy Corpses re-
 maining in this Place, who, doubtless, are waiting their Turn to be distri-
 buted, by Piece-meal, among the devout Catholics. He even was so good
 as to give me a List of all their Names, which I would send you, were I
 not sure that you would only make a Jest of them.

And of St. The Catacombs of St. *Agnes* are a little farther, about a Mile and Half
 Agnes. from the City, and on the ancient Road called *Via Numentana*. They be-
 gin, as we were told, under the Church, continue, on one Side, to those
 of St. *Laurence*, and on the other, as far as the Walls of *Rome*: And as
 they differ in little or nothing from the former, I shall only take notice of
 a very old Marble found there not many Years ago, on which is engraven
 the following Inscription or Epitaph, remarkable for nothing but the Bar-
 barity of the Style, and for mentioning the Wife before the Husband.

Domus Eter. Dic.

Nobilio Merenti.

Fecerunt Mater et Pater.

Qui Vixit An. P. M. XVI. D. XXX.

Bibiano in Pace.

Her
 Church
 and Con-
 vent.

The Church and Convent of St. *Agnes*, over the Catacombs, are very
 well worth seeing. One goes down to them by forty eight Marble Steps.
 They were both built, says the Legend, by *Constantine the Great*, at the
 Request of his Daughter *Constantia*, who entered the Convent as a Nun,
 with *Attica* and *Artemia*, Daughters to the Consul *M. Gallicanus*, the same
 who afterwards turned *Christian*, and was martyred by Order of *Julian*
 the Apostate. Pope *Honorius I.* in the Year 626, repaired, and conside-
 rably beautified this Building. The fine Tabernacle, adorned with oriental
 Stones, and supported by four exquisite Porphyry Columns, was made at
 the Expence of Pope *Paul V.* The Statue of St. *Agnes* stands upon the
 Altar, and is indeed a most magnificent Piece. Its Body is of oriental Ala-
 baster of various Colours, and almost as transparent as a Glass. The
 Head

Head, Hands and Feet, are of gilt Bronze ; the whole done by the celebrated *Cordieri*.

1707.
O. Feb. 11.

Under the same Altar reposes the sacred Body of *St. Agnes* ; which was found, by a lucky Chance, in the Catacombs, about the Beginning of the last Century, and placed here, with a vast deal of Pomp, by the same *Paul V.* A singular Ceremony is annually performed upon this Altar by the Abbot of the Convent, who is always a Cardinal. On the 21st of *January*, which is the Saint's Day, he causes two Lambs to be thoroughly washed and combed : This done, he places them both upon the Altar, and blesses them ; then he shears off their Wool, which is carefully saved for the Pope's Use. Out of this Wool are woven and made the *Palliums* which the holy Father sends to the new created Patriarchs and Archbishops.

R O M E.
Body of
St. Agnes.

Within the Precinct of this Monastery are seen some Ruins, said to be the Remains of the *Circus* of the Emperor *Severus*, in which the Bacchanals were celebrated by the ancient *Romans*.

Old Ru-
ins.

Not far from the Convent stands the old Temple of *Bacchus*. 'Tis of a circular Form, and of the *Corinthian* Order. The Dome is supported by twenty four oriental Granite Columns. In the Arch are two Busts, surrounded with Vine Branches and Grapes, representing, according to some Antiquaries, *Bacchus* himself. We there likewise see two Carts drawn by Oxen, and loaded with Grapes. Their Wheels are intirely similar to those now used in *Rome* for Carts, the Invention of which is generally ascribed to *Michael Angelo*, who undoubtedly framed them upon this very Model.

Ancient
Temple
of Bac-
chus.

But the most curious Piece in the whole Temple, is a very large Porphyry Urn, commonly called the *Tomb of Bacchus* ; tho' some Antiquaries are of Opinion, that it was the Tomb of *Tullia*, that unnatural Daughter of *Servius*, King of *Rome*, and Wife to the last of the *Tarquins*. Which must necessarily be a Mistake ; seeing the Bas-reliefs upon this Tomb, representing the Vine-branches and Grapes, Rams, Children squeezing Grapes, and Bacchants leading a He-goat, seem plainly to demonstrate the Solidity of the first Notion. For, agreeably to the Saying of the Poet *Prudentius* against *Symmachus*,

Tomb of
that God
a curious
Piece.

— *Baccho Caper omnibus Aris*
Ceditur, et virides discindunt ore Chelydros
Qui Bromium placare volunt : quod et ebria jam tum
Ante oculos Regis Satyrorum insania fecit.

Be that as it will, this Piece of Porphyry is unquestionably one of the biggest, and the most curious that ever was seen. Those, who have measured it, do all agree, that it is, at least, seven Feet long, four Feet eight Inches broad, six Feet four Inches in Heighth, including the Cover, and about eight Inches thick.

1707.
Octob. 11.
R O M E.
Singular
Story con-
cerning
the same.

We are told, that Pope *Paul II.* a *Venetian*, who died in the Year 1471: had such a Value for this Tomb of the God of the Drunkards, that he ordered it to be taken out of his Temple, and placed in *St. Peter's Church*, in order to be interred in the same after his Death: But he unluckily dying, all of a sudden, as it was on the Road, and about half way, Pope *Sixtus IV.* his Successor, thinking this Accident ominous, would not comply with his Will, and caused the Sepulchre to be carried back to its old Habitation, where it remains to this Day.

Other Cu-
riofities.

We also saw in this same Temple two very antique Candlesticks, of white Marble, adorned with a fine Sculpture of Vine-leaves and Branches, of Grapes, Ekrons, Sphinxes, and Rams Heads, and other Bas-reliefs, so extremely beautiful, that the *Roman* Painters and Sculptors have gradually carried off the best Parts of them, particularly the Heads.

This
Temple
turned in-
to a
Church.

Pope *Alexander IV.* sanctified this prophane Temple, and consecrated it to *Constantia*, Daughter of *Constantine*. He likewise placed her Body under the Altar, with those of *Attica* and *Artemia*, Daughters to the Consul *Gallicanus*. These three sacred Corpses were found in the said Tomb of *Bacchus*, at least we are told so by their Legend. The same Pontif ordered the Portraits of the twelve Apostles to be drawn in as many large Niches; and that, probably, to keep Company to the two Busts of the good Father *Dionysius*, or *Bacchus*, which, as we mentioned before, are still seen in his Temple.

Porticoes,
and a
Fountain
formerly
near it.

Some Antiquaries will have it, that this Building was anciently surrounded by a Portico consisting of forty Columns; and that there stood another, of a square Form, on the Fore-part of it. As to the Fountain, which they also say used to flow through a Pipe into the very Temple, and whose Water was made use of in the several Sacrifices, nothing remains of it at present. And indeed honest *Bacchus* had such a natural Antipathy to that Element, that I can scarce be prevailed upon to believe, that even a single Drop of it was ever employed in any Solemnity where that Deity was concerned. But to return to the Monastery of *St. Agnes*.

A fine
Statue of
baked
Earth.

In the Abbot's Apartment, and under the Altar of his private Chapel, we saw a Statue of baked Earth, representing a dead *Christ*, done by the famous *Michael Angelo*, and highly esteemed by the Virtuofos. And yet, I could not forbear taking notice of an unpardonable Defect in this fine Piece; which proves, as I have more than once observed, that the greatest Masters now and then commit the greatest Blunders. This gross Fault consists in that the mortal Wound given to our Saviour by a Soldier, (the pretended *St. Longinus*) is seen on the right, instead of the left Side.

Pretended
Tomb of
St. Agnes.

Another sacred Curiosity preserved here, is part of the Tomb which formerly contained the Body of *St. Agnes*: At least, pious Tradition calls it so; but upon a very slight Foundation. We see indeed the Bust of a Woman, holding a Lamb under her Arm, on this Piece of a Tomb, but without any Name or Inscription. Besides, the Bust stands in a kind of round

round Frame, supported by *Venus* and *Cupido*, and by two tall Angels, who, by the by, most impudently show forth all that they have. 1707. Octob. 11.

Here are likewise seen four other half male and half female Figures, embracing one another in a very indecent Manner. Under the Bust is a *Ceres*, with a *Cornucopia* or Horn of Plenty, the God of the *Tyber* leaning on an Urn, and holding a large Reed in his Hand; lastly, a Cock, a Dog, and a He-goat. Now, these emblematical, and intirely *Heathenish* Images, are by no means suitable to a *Christian* Virgin and Martyr. ROME. Other Singularities.

Having said that this Church and Abbey of *St. Agnes* stood on the *Via Numentana*, I think it not improper to mention an antique Marble, which, some Years ago, was found near this same Road. The Inscription or Epitaph engraven upon it, is as singular as any I ever saw in my Travels. 'Tis a short and scolding Dialogue between a Husband and his Wife, both lying in one Grave. The *Via Numentana*, and a curious Inscription.

VIR—HEUS VIATOR MIRACULUM!

HIC VIRET UXOR NON LITIGANT. QUI SUMUS NON DICO.

UX.—AT IPSA DICAM.

HIC BEBRIUS EBRIUS ME EBRIAM NUNCUPAT. NON DICO AMPLIUS.

VIR—HEU UXOR! ETIAM MORTUA LITIGAS.

In English thus:

The Husband.

“ Traveller! Take notice of this wonderful Phenomenon: Here lie together a Man and his Wife, and yet don't scold at one another: Who we are, I am not inclined to tell.

The Wife.

“ If he won't, I will. Here lieth *Bebrius* the drunken Sor, who calls me likewise drunken Sow. I say no more; 'tis enough.

The Husband.

“ O! my dear Wife, do you still scold, tho' deprived of Life?”

Upon this *Via Numentana* stood anciently the Temple of the Goddess *Nenia*; and near it is the so much talked of *Sacred Mount*, to which the whole People of *Rome* withdrew in a Body, being highly incensed at the ill Usage they had met with from the *Patrician* Order. Temple of *Nenia*, and the *Sacred Mount*.

We walked, for a while, on that Road, and then re-entered the City by the ancient *Porta Viminalis*, or *Viminal* Gate, so called, by reason of its being at the Extremity of the *Viminal Mount*. The modern Name of this Gate is *Porta Pia*, from Pope *Pius IV.* who rebuilt it in the Year 1562, after the Design of *Michael Angelo*. 'Tis also called the Gate of *St. Agnes*, on account of that Saint's Church, which is not above a Mile and a Half from it. *Porta Viminalis*, or *Pia*.

107. The same Pontif likewise opened the fine and long Street, leading, in
Octob. 11. a streight Line, from the said Gate to the *Quirinal Mount* or *Monte Ca-*
Rome. *vallo* Palace: And, to put this great Undertaking in Execution, he was
 A fine obliged to level, at a great Expence and Trouble, the Street anciently
 Street. called *Alta Semita*.

Villa Co- In going along, we cursorily viewed the *Villa Costaguti*, which is near
staguti. the Gate, and within the Walls of the City: Then, the *Villa Montalto*,
 situated over against *Dioclesian's* Baths. My Intention is not to give you
 an accurate Description of all the Villas in and about *Rome*, which would
 take up a moderate Volume; I shall only confine myself hereafter to those
 that are esteemed the most remarkable for their Curiosities.

Villa Mon- As to the *Villa Montalto*, it is so called from Pope *Sixtus V.* who built
talto. and beautified it before he was raised to that Dignity, bearing then the
 Title of *Cardinal de Montalto*. It now belongs to *Cardinal Negroni*. In-
 cluding the *Vigna*, or Vineyard, it is about three Miles in Circuit, and
 contains many fine Groves of Cypress, Bay, Orange, and Lemon-trees,
 interspersed with beautiful Fountains and Jets of Water, the principal of
 which has a large Basen at least sixty Paces in Circumference.

Its Palaces There are two Palaces in this *Villa*, and both adorned with a vast Num-
 and fine ber of Statues. The mostly admired among them are those of *Marius*
 Statues. and *Marcellus*, sitting in their *Curule* Chairs, by the Hand of *Apollonius*:
 The Statue of *Livia*, Wife to *Augustus*; of the Goddess *Nænia*, formerly
 invoked by the *Romans* in their Lamentations over the Dead; and a Gla-
 diator of black Marble, for which, 'tis said, the King of *France* of-
 fered ten thousand Crowns.

Beautiful Here are also a great many very curious Busts; and among others,
 Busts. those of the first *Brutus*, of *Pyrrhus*, King of the *Epirotes*, of *Scipio Afri-*
canus, of *Caligula*, of *Nero*, of *Cardinal Montalto*, and of *Sixtus V.* done
 from the Life. As to Paintings, they are innumerable, and done by the
 most celebrated Masters, such as *Raphael*, *Carache*, *Guidi*, and others.

CHAP. IV.

Rome. *Circus of Sallustius. Campus Sceleratus, or the Place where the unchaste Vestals used to be buried alive. Porta Salaria, Temple of Venus Ericina, and particular Faculties of that Goddess. A most extraordinary and ancient Epitaph on a lewd Woman. Tomb of one Licinius, Barber to Augustus. Ponte Salaro, a Bridge, and its Inscriptions. The Villa Ludovisia and its several Curiosities described. A curious Digression concerning Sallust the Historian. Excellency of his Writings, and vileness of his personal Character. Is not mentioned by Horace, but his Kinsman and Heir. Temple of Venus, and an ancient Inscription.*

WE began this Day's Walk, by viewing the Ruins of the *Circus of Sallust*, standing in a Valley between *Dioclesian's Baths* and Mount *Pincius*. It was thus named on account of the Neighbourhood of that excellent Historian's Gardens. The Romans used it to celebrate the *Apollinarian Games*, as often as the *Circus of Flaminius* was overflowed by the *Tyber*. *Pinarolo*, and other Antiquaries, confound this *Circus*, called of *Sallustius*, with his Gardens. Some, deceived by bad Prints of ancient Rome, place the Gardens in the Valley, and the *Circus* on Mount *Pincius*: But they are certainly mistaken; for we still see a dozen of large Stalls or *Carceres*, wherein the Chariots used to stand waiting for the Signal to begin their Courses, not on the Hill, but in the Valley.

At one End of this *Circus* is a Field called by the Romans, *Campus Sceleratus*, because those Vestals who had forfeited their Chastity, used to be buried in it. I have already told you, somewhere, in what Manner this mournful Ceremony was performed. Wherefore I shall only add, that we went down, through a round Hole of about three Feet Diameter, into a subterraneous Place to which the guilty Vestal was conveyed, and that Hole was soon after stop'd up. There we saw three small Rooms, each between nine and ten Feet long, and five or six broad. The Criminal had it in her Power to choose which of the three she liked best to die in. This done, a small Quantity of Bread, Milk and Water, was given her, that it might not be said, that a Person consecrated to *Vesta* had been starved to Death, which was against Law.

The first of all the Vestals who underwent that dreadful Punishment, was one *Amata Pinaria*, Daughter of *L. Pinarius*. Another being accused of having also lost her Gloves, and *Tuscia* by Name, justified herself in the Face of all the World, by taking up Water out of the *Tyber* with a Sieve, and carrying it a good way off, without losing so much as one single Drop. But this wonderful Act, is little or nothing compared to another performed

Octob. 12.
Circus of
Sallustius.

Burying-
place of
the un-
chaste Ve-
stals.

How
some justi-
fied them-
selves.

1707. performed by the Vestal *Claudia*. To prove her Innocence, she alone, and
 Octob. 12. with a small Rope, disengaged out of a Sand-bank a pretty large stranded
 ROME. Vessel, which was conveying to *Rome* the Statue of the Goddess *Cybele*,
 and towed it along for a good while. This curious Story is recorded at
 large by *Ovid* in the fourth Book of his *Fasts*.

*Claudia quinta genus clauso referebat ab alto.
 Nec facies impar nobilitate fuit.
 Casta quidem : sed non est credita ; rumor iniquus
 Læserat, et falsi criminis acta rea est.
 Conscia mens recti famæ mendacia ridet :
 Sed nos in vitium credula turba sumus.
 Hæc ubi castarum processit ab agmine matrum :
 Et manibus puram fluminis hausit aquam.
 Ter caput irrorat, ter tollit ad æthera palmas,
 Quicumque adspiciunt, mente carere putant.
 Summissoque genu vultus in imagine Divæ
 Figit, et hos edit crine jacente sonos :
 Supplicis alma tuæ Genitrix fecunda Deorum
 Accipe sub certa conditione preces.
 Casta negor, si tu damnas meruisse fatebor !
 Morte luam pœnas judice victa Deâ.
 Sed si crimen abest ; tu nostræ pignora vitæ
 Re dabis, et castas casta sequere manus.
 Dixit, et exiguu funem conamine traxit :
 (Mira, sed in scenâ testificata loquor)
 Mota Dea est, sequiturque ducem, laudatque sequendo
 Index Lætitiæ fertur ad astra sonus.*

An Apart- Besides the three before mentioned Chambers, a fourth was lately disco-
 ment un- vered in this same Place under Ground, but much larger than the others.
 der 'Tis upwards of thirty Feet long, and about fifty in Heighth. Near that
 Ground. Apartment is a spacious Hall, into which we went down by a Stone-stair.
 Antiquaries will have it, that the *Pontifex Maximus*, or High Priest, used to
 retire into this Place with his Attendants, in order to take care that every
 thing relating to the Criminal Vestal was done according to their barbarous
Rubrick. Some Remains are still seen of its ancient Pavement, which was of
Mosaic.

The Porta The *Campus Sceleratus* extended itself as far as the *Porta Salaria*. This
 Salaria. Gate was so named on account of the vast Quantities of Salt which the
Sabines used to bring through it into the City. It was likewise called *Col-
 lina*, and *Quirinalis*, by reason of a Temple of *Quirinus* or *Romulus*, which
 stood hard by. The *Gauls* entered *Rome* by this same Gate, after the fa-
 mous Battle of *Allia*, and reduced the City to Ashes.

Temple of Not far from it, without the City, was anciently the Temple of *Venus*
 Venus *Ericina*, to which, as it has been already observed, the *Roman* Matrons
 Ericina. used

used annually to repair, and carry the *Priapus*: By which Act the poor Creatures flattered themselves to obtain a big Belly from the Goddesses. 1707.
Odob. 12.

Besides rendering barren Women fertile, this same *Venus Ericina*, worshipped in that Temple, had another very remarkable Faculty. Lovers, who were despised or hated, and ill used by their Mistresses, and wanted to be even with them, humbly represented their Case to the Goddess; and she, moved with Compassion for these poor Sufferers, immediately cured them of their Love, by making them thoroughly forget the tender Object of their Affection. This we are positively told by *Ovid, Lib. II. de Remedio Amoris*, where he particularly mentions this Temple, as being near the Gate we have been speaking of, and which he names *Porta Collina*. ROME.
Ill used
Lovers
made easy
by that
Goddess.

*Est propé Collinam Templum venerabile Portam;
Imposuit Templo nomina celsus Eryx.
Est illic Lethæus Amor, qui pectora sanat,
Inque suas gelidam lampadas addit aquam.
Illic et Juvenes votis obliviam poscunt,
Et si qua est duro capta Puella Viro.*

Strabo speaks likewise of the same Temple, but with these two additional Circumstances: That it was remarkable for its magnificent *Portico*; and that the young Roman Girls used solemnly to go to it, and offer to *Venus*, not a *Priapus*, as the Maçons did; for that would have been an intolerable Indecency in young Wenches, who are supposed not to know what a *Priapus* is, but to offer the Goddess little Dolls and Babies handsomely dressed, that she might quickly procure them good Husbands. This is confirmed by *Persius*, who says, *Satyr II.* Strabo's
Observa-
tions on
her Tem-
ple.

*Dicite Pontifices, in sancto quid facit aurum?
Nempe hoc quod Veneri donatæ à Virgine Pupæ.*

In *Cicero's* Time, there stood another Temple, near, and without the Temple of *Porta Salaria*, called the Temple of Honour: For this Orator expressly says somewhere, *Extra eandem Portam fuit etiam Templum Honoris.* Honour.

On the *Via Salaria* were anciently several Tombs of some of the principal Families in Rome. Among others, a most remarkable one was found there some Years ago, with an Inscription still more singular. This Tomb was erected by two unfortunate and mournful Parents, to their most unworthy, or rather monstrously vicious Daughter, under the borrowed Name of *Laodicea Philocapta*. She died, says the Epitaph, aged twenty three Years, eight Months, and four Days, of a very extraordinary kind of Surfeit, and in the Arms of her Gallant. Here it is. An an-
cient
Tomb and
most ex-
traordina-
ry Inscrip-
tion.

1707.
O^{ctob.} 12.
Rome.

FILIAE INDIGNAE DICAT.
CINERES ET OSSA LAODICEAE PHILOCAPTAE HIC SITA SUNT.
PERPETUAE MEMORIAE FACTI ET INFAMIAE CAUSA.
QUAE INSATIABILI VENERE EXHAUSTA
SUBTER VIRO VIVO MORTUA EST.
VIXIT ANN. XXIII. M.VIII.D.IV.
INFELICISSIMI PARENTES
TACITO NOMINE EXTRA SORTEM AD RUDERA POSUERE.
O VORAGINEM ESURIENTEM!

Reflection
upon it.

Having already given the Sense of this Inscription, I hope the Reader does not expect I should render it Word for Word into *English*. 'Tis so energetically expressed, as not easily to bear a literal Translation. As to the Fact itself; Is not the Father and the Mother's Behaviour, upon this Occasion, most unaccountable and unparallel'd? Instead of stifling, to the utmost of their Power, as any body else would infallibly have done, the opprobrious Fate of their only Child, they foolishly take it in their Heads, to expose it to the Sight of the whole World, and, by a standing Monument, to perpetuate in all Ages her out-of-the-way Lust, and, in Consequence, the Shame of their Family.

Tomb of
Licinius,
Barber to
Augustus.

The Tomb of *Licinius*, Barber to the Emperor *Augustus*, stood about two Miles from the Gate. We are told by Historians, that this Monument was extremely magnificent; but that, by reason of the mean Extraction and Profession of the Fellow, his Heirs durst not set an Inscription upon it. A Wagg being informed of this, and at the same Time highly offended at the Stateliness of the Structure, caused the two following satyrical Lines clandestinely to be engraven on its Front.

And its
Inscrip-
tion.

*Marmoreo Licinus tumulo jacet: at Cato parvo,
Pompeius nullo: credimus esse Deos?*

That is; "*Licinius* reposes in a magnificent Marble Tomb, while the famous *Cato* has but a small and a very indifferent one; and while the Great *Pompey* has none at all. At the Sight of this strange Contrast, who can believe the Being of the Gods?"

Ponte Sa-
laro, a
Bridge.

About a Mile farther, we see a Bridge over the River *Teverone*, now called *Ponte Salaro*, from the *Via Salaria*, wherein it stands. The *Gauls*, at their second Irruption into *Italy*, marched as far as this Bridge, and encamped about it for some Time. *Eo certe anno*, says *Livy*, *Galli ad tertium ab urbe lapidem via Salaria trans Pontem Anienis castra habuere*. *Narses*, who succeeded *Belisarius* in the Command of the Emperor *Justinian's* Armies, rebuilt it entirely, after he had drove the *Goths* out of *Italy*. Two
Inscrip-

Inscriptions were engraven upon it in very large Characters, the first of which runs thus:

1707.
Odob. 12,
ROME.
Two In-
scriptions
upon it.

*Imperante. D. N. Piissimo. ac. Triumph. semper. Justiniano.
Aug. P. P. Anno XXXVIII. Narses. vir. gloriosissimus.
Præpositus. sacri. Palatii. Excus. atque. Patricius. post.
victoriam. Gothicam. ipsis. et. eorum. Regibus. celeritate.
mirabili. conflictu. publico. superatis. atque. prostratis. Li-
bertate. Urbis. Romæ. ac. totius. Italiæ. restituta. Pontem.
viæ. Salaris. usque. ad. Aquam. à. Nefandissimo. Totila.
Tyranno. destructum. purgato. Fluminis. alveo. in. meliorem.
statum. quam. quondam. fuerat. renovavit.*

“ The most illustrious *Narses*, Generalissimo to the Emperor *Justinian*,
“ High Steward of his Palace, late Consul and *Patricius*, after restoring
“ Peace and Liberty to all *Italy*, and *Rome* in particular, by gaining a com-
“ plet Victory over the *Goths* and their Kings, rebuilt almost entirely, and
“ more magnificently than it was before, the Bridge on the *Salarian* Road,
“ which the most inhuman Tyrant *Totila* had destroyed, &c.”

The next Inscription contains nothing but an Encomium of the same General, and of his Performance in repairing the said Bridge. 'Tis in Verse, and as follows.

*Quàm bene curvati directæ est semita Pontis
Atque interruptum continuatur iter
Calcamus rapidas subiecti Gurgitis undas
Et licet iratæ cernere murmur aquæ
Ite igitur faciles per gaudia vestra Quirites
Et Narsim resonans plausus ubique canat
Qui potuit rigidas Gottorum subdere mentes
Hic docuit durum flumina ferre jugum.*

To compleat this Day's Work, we saw, in returning home, the *Villa Ludovisia*, situated within the City, near the Walls, between the *Porta Salaria* and the *Pinciana* or *Collatina*, and on the very same Spot of Mount *Pincius*, where anciently stood the beforementioned Gardens of *Sallustius*. Pope *Gregory XV.* raised and adorned this Villa, which now belongs to the Prince of *Piomhino*, and is about a Mile and half in Circumference. We entered it by a fine Avenue, at least three hundred Feet long, broad enough for three Coaches to drive a-breast, and planted, on each Side, with Cypress Trees, so lofty, and so thick, that one enjoys a perfect Shade in walking under them.

This Avenue ends at the City Walls, and along these Walls is another Grove or Walk, adorned with several Statues, done, for the most Part, by

1707. excellent Hands. I took particular Notice of a Colossian *Messalina*, a *Ju-*
Ob. 12. *piter*, a *Macrinus*, a most beautiful *Satyr*, and an antique Sepulchre of one
 R O M E. *Marcus Aurelius*, Consul, and his Wife *Theodora*.

The Labyrinth is likewise very handsome, and full of Statues, the most remarkable of which are, a *Silenus* sleeping, a *Satyr* with a small *Faunus*, an *Egyptian* Idol, *Leda* and *Jupiter* transformed into a Swan, a *Venus*, a *Mars*, a *Diana*, a *Victory*, *Nero* in a sacrificing Habit, and two *Barbarian* Kings in a State of Captivity. Here are also about twenty Busts of Emperors, some good, some very indifferent.

A hand-
 some
 Obelisk.

In another Part of the Garden lies flat on the Ground an Obelisk, said to have formerly stood upright in the Middle of it. This Opinion is merely grounded on its present Situation, and therefore not very solid. I should rather conjecture, that it once stood in the middle of the Circus of *Sallustius*, and this Circus being gradually destroyed, the Obelisk was, in After-times, conveyed into these Gardens, with an Intent to raise it; which was never executed. This Conjecture is confirmed by the learned *Ligorius*, who, in his Account of that ancient Circus, expressly places an Obelisk in the middle of it; which, therefore, is probably the same I am now speaking of. 'Tis almost entirely similar to the others we have already seen, being adorned with Hieroglyphical Figures, and about forty Foot long.

Rome full
 of Statues.

The Number of antique Statues scattered up and down the House and Gardens of the *Villa Ludovisa*, is amazing. And if we consider the infinite Multitude possessed by Princes, and other rich People in *Rome*, and all over *Italy*, besides the incredible Quantity that have been lost or destroyed by a thousand Accidents, we shall be almost inclined to think literally true, what *Pliny* said of *Rome*, as it was in his Time; namely, that it contained as many Statues as living Souls.

The most
 remark-
 able in
 the said
 Villa.

The mostly esteemed in this Villa are, the two *Apollo's*, the *Meleager*, the *Antoninus Pius*, the *Faunus* and *Venus*, the young *Papyrius* with his Mother; the *Fulvius*, who kills himself for having revealed an important Secret to his Wife; the *Pluto* carrying off *Proserpina*; and the Statues of *Petus* and *Arria*. All these Statues are admirably fine, and yet not comparable to the famous *Mirmillo*, or dying Gladiator, which was formerly among them, and lately sold for the Sum of fifteen thousand *Roman* Crowns.

Paintings,
 and other
 Curiosi-
 ties.

Here are also several very good Paintings by *Guidi*, the *Caraches*, *Guer-*
cia, and others; some curious Vases and Glasses of Chrystal, done by a celebrated Virtuoso, known under the Name, or rather Nick-name, of *Scaccia-Diavoli*, i. e. Devil-Driver. But among all those Rarities, nothing comes up to an excessively rich Bedstead, to be seen in one of the Apartments of the House, composed of all sorts of precious Stones, and said to be worth, by a modest Computation, at least one hundred thousand Crowns.

Sallust, an
 excellent
 Historian.]

Having more than once mentioned *Sallustius*, and his Gardens, give me Leave, Sir, to make a short, but, as I think, a useful Digression concerning this celebrated Author, and his Character. In the Opinion of the best Judges, both ancient and modern, he was one of the most excellent, if not the

the very first in Rank, of all the Historians. *Martial* thought so of him, when he said:

1707.
Octob. 12.
ROME.

*Hic erit, ut perhibent Doctorem corda virorum,
Primus Romana Crispus in Historia.*

Seneca, Tacitus, Quintilian, Velleius Paterculus, were of the same Mind, and, not without Reason, admired him in the highest Degree.

Besides Accuracy, Elegance, and Conciseness, his Writings are particularly remarkable for excellent Maxims, and beautiful Rules of Morality: And yet, if we thoroughly sift and examine his way of Life, we shall scarce find any thing of an honest Man in the whole Course of it. He was, in the first Place, monstrously vicious and debauched; and to such an intolerable Degree, as to be shamefully turned out of the Senate, partly for the sake of this base Disposition.

But a very
profligate
Man.

'Tis amazing that *Horace*, whose satyrical Pen spared none of such kind of Men, should be entirely silent in regard to *Sallustius*. But if he, perhaps for particular Reasons, thought fit to hold his Tongue, others did not. *Lenæus* the Grammarian, and *Pompey's* Freed-man, calls him *Lurco*, *Poppino*, *Nebulo*, and *Decoctor*, Rogue, Villain, Prodigal, and Whoremonger. *Aulus Gellius* mentions his lewd Life in the following Words: *C. Sallustius scriptor seriae illius & severae Orationis, in cujus Historia notiones censorias fieri atque exerceri videmus, in adulterio deprehensus ab Annio Milone, loris bene cæsus est; et cum dedisset pecuniam dimissus, i. e. "Crispus Sallustius, that most grave and austere Historian, whose Writings are full of severe Censures against Vice, this same Man was caught in the very Act of Adultery, by Annio Milo, and smartly lashed for the same; and even after this severe Punishment, he could not obtain his Liberty, 'till he had paid down a good round Sum of Money."*

His Cha-
racter
drawn by
Gellius,
and
others.

As to his public Character, and as a Magistrate, he deserved little or no better Encomiums. We have already seen, that he was banished the Senate, and that probably for some particular Crimes, as well as for his scandalous Life. But we are well assured, that, like another *Verres*, he had acted a very tyrannical Part in *Africa*, when he governed it in the Quality of *Prætor*; and that he had pillaged that unfortunate Province to the utmost of his Power. These execrable Extortions enabled him, in a great measure, to raise that stately Palace, those magnificent Gardens so often mentioned in History, and the *Forum* or Square, called by his Name. He had, indeed, a very handsome paternal Estate of his own, but in no degree answerable to those enormous Expences, and his prodigal Way of living.

Was a
public
Robber.

Let me add another Observation upon this celebrated Historian, or rather, upon the Commentators of *Horace* on his Account. All those I have been able to consult are of Opinion, that this Poet speaks of our *Sallust* in the three following Lines:

Is not
mention'd
by *Ho-
race*, as
it is gene-
rally
thought.

1767.
Octob. 12.
ROME.

*Tutior at quantò merx est in classe secunda,
Libertinarum dico: Sallustius in quas
Non minus insanit quam qui moechatur.*

HOR. Lib. I. Sat. II.

But they are certainly mistaken. The *Sallust* there spoken of was living when *Horace* wrote this Satyr, and is the same to whom he had addressed the second Ode of his second Book, beginning with these Words: *Nullus argento color est Avaris*. The Poet mentions, in this Ode, the Restoration of *Phraates* King of the *Parthians*, who had been drove out of his Kingdom by a general Insurrection of his Subjects, who could no longer bear his tyrannical Government. Now, this Restoration happened some Years after the Battle of *Actium*, and *Sallust* the Historian having been dead at least four Years before this Battle, it is absurd to suppose that *Horace* could speak of him in the present Satyr.

If any Passage in all his Works could possibly be applied to him, I should be apt to fancy that the Poet had him in his Eye, and alluded to his unlucky Adventure with *Milo*, who caused him to be soundly scourged, on account of his lewd Practices and Adultery, when he says:

Ille flagellis
Ad mortem cæsus; dedit hic pro corpore nummos.

But a
Kinsman
of his.

Temple
of *Venus*,
and an
antique
Inscrip-
tion.

Wherefore, the Person mentioned by *Horace* was undoubtedly another *Sallust*, and a Kinsman to the Historian, who had adopted him, and left him Heir of his whole Estate. This we are told by *Tacitus*, in the third Book of his Annals. He adds, that this *Sallust* the younger was in high Favour with the Emperor *Tiberius*, and had had a very considerable Share in his Confidence. *Crispurn*, says he, *Equestri ortum loco C. Sallustius Rerum Romanarum florentissimus Auctor, sororis nepotem in nomen adscivit: Ille quanquam prompto ad capeffendos honores aditu Mæcenatem æmulatus, sine dignitate Senatoria multos Consulariumque potentia anteiit — Sallustius Crispus incolumi Mæcenati proximus, mox præcipuus, cui secreta Imperatorum inniterentur; et interficendi Postumi Agrippæ conscius, ætate provecta Speciem magis in amicitia Principis quam vim tenuit: idque et Mæcenati acciderat: fato et potentie rarò sempiternæ.*

To conclude: At one Extremity of the aforesaid Gardens of *Sallustius* stood anciently a Temple dedicated to *Venus*, of which no other Remains are at present to be seen, than a Marble dug up thereabouts, some time ago, with this Inscription:

M. AURELIUS. PACORUS. ET. M. COCCEIUS. STRATOCLES.
ÆDITUI. VENERIS. HORTORUM. SALLUSTIANORUM.
BASEM. CUM. PAVIMENTO. MARMORATO. DIANAÆ. D. D.

For all the great Changes that have happened here, yet the Spot itself has preserved something analagous to its ancient Name; for, to this Day it is called *Sallustrico*.

C H A P.

CHAP. V.

Rome. Porta Pinciana, or Collatina, one of the City Gates. The Via Collatina, and three singular Epitaphs found in that Road. An antique Urn, and another remarkable Epitaph. The Villa Borghefe, a magnificent Seat, tho' excessively praised by the Italians. Accurate Description of this fine House and Gardens, and of the vast Number of ancient and modern Curiosities therein contained.

THIS Morning we went out of Town through the Porta Pinciana, with an Intent to view the fine Villa Borghefe. This Gate was so named from L. Pincius, an illustrious Senator, who had had his House very near it. In ancient Times it was called Collatina, from Collatia, the Birth-place of Collatinus, Husband to the celebrated Lucretia; which was but a few Miles distant from Rome on that Side. By the by, the Goths having utterly demolished the City Walls from this to the Flumentana, or del Popolo Gate, Belissarius, the Emperor Justinian's General, caused them to be intirely rebuilt, from one Gate to the other, excepting only that Part called Muro Torto, the History of which I have told you already *.

The Road leading from the Pinciana Gate to the Town of Collatia, and beyond it, was likewise called Via Collatina. Three very singular Epitaphs were formerly found on this Road, and are as follows :

I.

DIS MANIBUS
SEXTI PERPENNAE FIRMI.
VIXI QUEMADMODUM VOLUI :
QUARE MORTUUS SUM NESCIÖ.

II.

QUO VADAM NESCIÖ.
INVITUS MORIOR.
VALETE POSTHUMI.
M. POSTHUMIUS EQUES.

III.

LUCIA JULIA PRISCA.
VIXIT ANNIS XXVI.
NIL UNQUAM PECCAVIT.
NISI QUOD MORTUA EST.

* See Vol. II. P. 451, 452.

1707.
Oct. 13.
R O M E.

The Sense of the first Epitaph is thus : " To the Gods *Manes* of *Perpenna Firmus*. I have lived as I thought fit, and for what Reason I departed this Life I cannot tell. Of the second ; *M. Posthumius Knight*. " Where I am going I do not know. I die very unwillingly. Farewel " Posterity. And of the third ; *Lucia Julia Prisca* lived twenty six Years : " She never did any thing amiss but when she died."

Another
curious E-
pitaph.

An Urn, containing the Ashes of two very intimate Friends, was lately dug up in the same Road, with this curious Inscription upon it.

D. M. S.

*Urna brevis geminum quamvis tenet ista cadaver,
Attamen in coelo spiritus unus adest.
Viximus unanimis Luciusque et Flavius? idem
Sensus, Amor, Studium, vita duobus erat.*

That is : " Tho' this small Urn contains two Bodies, yet they had, as " it were, but one single Soul, which is now in Heaven. For we, *Lu-* " *cius* and *Flavius*, lived together in the most perfect Harmony. We " both seemed to have but one Life, and, in effect, we had but one and " the same Mind, Study and Affection."

And Ob-
servation
upon it.

This Epitaph plainly supposes the Immortality of the human Soul, and that this important Article was formerly believed by many *Heathens*. But as we seldom find it expressed upon their Tombs, it might naturally enough be conjectured that this Epitaph was drawn up by *Christians* for two Friends of their own way of thinking. But this Notion cannot be reconciled with the Title D. M. S. or *Dis Manibus sacrum*.

The Villa
Borghese
very fine.

The *Villa Borghese* is not above a Musket-shot from Town, tho' *Lassels* is pleased to call it two Miles. Cardinal *Scipio Borghese* raised it under the Popedom of *Paul V.* his Uncle, and spared no Cost to render it a most delightful Place. Having thoroughly viewed all the Country Seats in and about *Rome*, I cannot but acknowledge, that this outdoes all the others in almost every Respect.

But exces-
sively
praised by
the Itali-
ans.

And yet, the Encomiums bestowed upon it by several *Virtuosos*, seem to me a little too much of the hyperbolical Kind. *Rossini*, the Antiquary, cries out : *Cbi desidera vedere una delle sette Maraviglie del Mondo, veda la bella Villa Borghese.* " If any Body wants to see one of the seven Won- " ders of the World, let him view the *Villa Borghese.*" *Pinarolo*, his Brother Antiquary, is not behind hand, when he says : *Questa Villa è no- tissima à tutta l'Europa, e mostra in grandezza di luogo, varietà di sito, maestà delle fabbriche, copia di acqua, e nelle opera di pittura e scoltura, di non ha- verche invidiare à gli antichi Horti famosi di piu nobili Romani.* " This beautiful " Seat is celebrated all over *Europe*, and wonderful by its vast Extent, " Variety of Situation and Prospect, Magnificence of Structure, Quan- " tity

"tity of Water, Exquifiteness of Painting and Sculpture. In fhort, it
"may abundantly cope with thofe famous Pleasure-houfes that formerly
"belonged to the moft wealthy and luxurious among the *Romans*."

Now, all thefe pompous Panegyrics are downright Gasconados, at leaft if we may credit the *Roman* Hiftorians, in the Account they have given us of the noble Seats of *Lucullus*, of *Crassus*, of *Sylla*, of *Pompey*, of *Cæfar*, and many others, fituated at *Baia*, *Pouzzol*, and feveral other Parts of *Italy*, far more delightful than the adjacent Countries of *Rome*. And indeed, what Comparifon can be made between the modern *Romans*, tho' ever fo rich, and thofe Heads of the moft powerful State that ever exifted; who had, as it were, the Wealth of the whole World at their Difpofal, and who had actually ftripped the moft flourishing eastern Nations of the greateft Part of their Subftance? Is it not therefore highly probable, that their Country Seats were proportionably magnificent, answering the Description made of them, and confequently, by many Degrees, exceeding in Splendor thofe of their Succelfors?

This *Villa* is about three Miles long, occupying, on one Side, the whole Ground which is between the *Porta Pinciana* and the *Muro Torto*, near the *Porta Flumentana*. On all Hands it is inclofed by good and ftrong Walls, the loweft of which are twenty *Roman* Palms high. Its firft Inclofure, extending almoft to the Houfe, contains five Groves and Pallifades of Cypress and Bay-trees, a great many Niches filled with Statues, Bufts, Vafes, &c. Here are alfo feveral Fountains and Jets of Water, adorned with Statues in a great Variety of Shapes; a Place to run at the Ring; a Mall two hundred and twenty five Paces in Length, and feveral pleasant and fhady Arbours.

The Houfe ftands between the firft and fecond Inclofure. Before it, and between two pretty Thickets, is a perfect Square, adorned with an Infinity of Vafes, ftanding on Pedeftals, with *Travertine* Stone Seats, and fome antique Statues, among which are particularly remarkable thofe of *Agrippina* and the two *Fauftinas*. The Situation of this Palace is alfo extremely delightful. Its Architect was a *Hollander*, *John Vanzant* by Name, and whom the *Italians* call, in their own Way, *Giovanni Vanzani*. The Outside is, on all Hands, covered with charming Bas-reliefs, Bufts, antique Statues; and all thefe Ornaments are placed with fo perfect a Symmetry, efpecially the Bas-reliefs, that they muft certainly have been picked and chofen out of a vaft Number.

The moftly efteemed, among the laft Sort, represent the Peace and Alliance ftruck by *Romulus* with *Tatius*, King of the *Sabines*; the Chace of the *Calydonian* Boar by *Meleager* and the Chiefs of the *Greeks*; the Hiftory of *Curtius*, the *Roman* Knight, who leaps into the Gulf; that of *Bacchus* and *Ariadne*; the Fall of *Phaeton*; *Priam* offering rich Presents to *Achilles* for the Redemption of his Son *Hector's* dead Body; a fine Bacchanal; *Venus*, accompanied by feveral *Cupids*, going to vifit *Anchifes*, who is in a fleeping Pofture, near his Flock.

The

1707.
Octob. 13.
ROME.
Their
Notion
confuted.

Descrip-
tion of the
Villa. Its
firft Inclo-
fure.

The
Houfe;
its Out-
fide.

Fine Bas-
reliefs.

1707.
O^{ctob.} 13
R O M E.
Statues
and Busts.

The finest Statues are the following ; a *Marius*, a *Marcus Antoninus*, a *Galba*, a *Caracalla*, a *Marcus Aurelius*, a *Belisarius*, whose Body is of Porphyry, its Head, Hands and Feet, are of Marble ; the equestrian Statues of *Pentafilea*, Queen of the *Amazons*, and of *Robert Malatesta*, a great Captain, and General of the holy Church, under Pope *Sixtus IV.* This last is by *Paolo Romano*, an excellent Statuary. The Busts of *Domitian*, *Trajan*, *Gordian*, *Trebonian*, of *Scipio* and *Annibal*, are particularly valued by the Skilful.

The In-
side of the
Palace.

But after all, these Curiosities are little or nothing compared to what is seen within the Palace. Lovers of beautiful Sculpture, ancient and modern, may here find a complete Satisfaction. Among the immense Variety Statues, Busts and Paintings, which adorn this House, I shall only take notice of such as are reckoned the most accomplished.

The Ve-
stible and
its Curio-
sities.

In the Vestible we see a *Venus* and a *Satyr* ; the Heads of *Julia*, Daughter to *Augustus*, of *Caligula*, of *Domitia*, Spouse to *Domitian* : In the Hall, the Busts of the twelve *Cæsars*, those of *Annibal* and *Scipio*, and twelve Columns highly esteemed, some of Porphyry, and of *Verd antique*, others of *Jaune antique*, and oriental Granite.

The finest Paintings are ; the pompous Cavalcade of Pope *Paul V.* to *St. John de Lateran*, and that of the *Grand Signior*, when he comes out of his Palace, both by *Tempesta* ; Fame, by *Cavaliero Joseph d' Arpino* ; the last Judgment, by *Ciampelli*, and *Judith* holding the Head of *Holofernes*, by *Baglioni*.

Those of
the south-
ern Apart-
ment and
first
Chamber.

In the first Chamber of the Apartment, on the South, is the celebrated Statue of *David* flinging a Stone at *Goliath*, and done by Cavalier *Bernin*, who, they say, has represented himself in that Figure. Here we likewise see the beautiful *Seneca* dying in the Bath. This Statue is antique, and of a black Marble. Dr. *Lassels*, who is always so ingenious, and so well stocked with curious Anecdotes, tells us, *That it was made of that Colour, in order better to express the Blackness of Nero's Crimes, particularly that by which he put that great Man to Death.* If so, of what Colour should have been made the Statues of his Mother *Agrippina*, who was far more barbarously used by that tyrannical Son than *Seneca* ? Blood Colour, no doubt, would have suited them best, according to honest *Lassels's* Reasoning. The Porphyry *Juno*, and the She-wolf, of *Egyptian Stone*, suckling *Romulus* and *Remus*, are also some of the chief Ornaments of this Room, as well as the Heads of *Adrian* and *Macrinus*. The finest Pictures in it, is *Samson's* Combat against the *Philistines*, by *Titian* ; the Wedding of *St. Catharine*, by *Parmigianino* ; and a *St. Jerom*, by *Mutiano*.

Of the se-
cond
Chamber.

In the second Chamber of the same Apartment are chiefly remarkable, the Statues of *Apollo* and *Narcissus* on an Urn, the Bust of the last *Bru-tus*, and the Head of *Tiberius*. Among the Paintings, *David* and *Goliath*, by *Caravaggio*, who, 'tis said, has drawn himself in the Person of *Goliath*, and his Son, in that of *David* ; *St. John the Baptist* in the Desert, by *Bellino*, and *St. George*, by *Salviati*.

In the third Room, we see the two famous Groups of *Aeneas* carrying his Father *Anchises*, and followed by *Ascanius* his Son; and of *Daphne* pursued by *Apollo*, both by Cavalier *Bernin*: Likewise, the Busts of *Augustus*, of *Lucius Verus*, and of *Marcus Aurelius*. The best Pictures are the Conflagration of *Troy*, by *Barocchi*; and the Council of *Trent* represented, by an unknown Hand: Moreover, a fine Piece of Machinery, which is looked upon as a great Curiosity. 'Tis a Stool made in the Form of a Pedestal, with a little Door in it. When that is opened, out of it rushes immediately the Head of a frightful Monster, who utters a very loud Shriek, at which the boldest Spectators are generally a little discomposed.

1707.
Octob. 13.
ROME.
Of the
third
Chamber.

From this Room we stepped into the Gallery, which is likewise well stored with curious Objects. The principal are, a Head of *Plato*; one of *Pertinax*, a very rare Piece; one of *Titus's Julia*, and of *Faustina* the younger. Among the Statues are particularly eminent, those of *Venus Ericina*, of *Adonis* and *Ceres*, and of *Bacchus*. On two Porphyry Tables, ten Palms long, and four broad, stand the Busts of *Paul V.* and of Cardinal *Scipio Borghese*, his Nephew, by the Cavalier *Bernin*; two antique Urns of oriental Alabaster, and two exquisite Porphyry Vases, the Workmanship of *Sylvio da Velletri*. Here are also a vast Number of Portraits of Princes and Potentates, for the most part drawn by *Padouanino*, but too long to enumerate.

Of the
Gallery.

Having viewed this fine Gallery, we went into the other Apartment on the North. The most remarkable Statues in the first Chamber are a *Diana*, whose Body is of oriental Alabaster, a Gypsy or swarthy Figure; the two small ones of *Castor* and *Pollux*, the *Aventine Hercules*, the Busts of *Annibal* and *Commodus*. The chief among the Pictures are, three of the *Virgin Mary*, the first by *Sodoma*, the second by *Cavaliero Bassignani*, and the third, by *Sermoneta*.

Curiosities
of the
northern
Apartment,
and
first
Room.

In the next Room stands the famous Statue of *Faustina* embracing her dear Gladiator *Carinus*, formerly found in the *Vigna* of *Monsignore Santavalle*, near *St. Mary Major*: The noted Statue of a Gladiator, the Copy of which you have in the royal Palace of *Hampton Court*. This Piece is reckoned the most perfect in *Rome*, and therefore called, by way of Eminence, the *Statue without Defects*. The Maker of it was the celebrated Sculptor *Agathias* the *Ephesian*, whose Name is engraven upon it in *Greek* Characters. It was found in the Harbour of *Antium*, now called *Nettuno*. The other Rarities of this Chamber are, the Busts of *Berenice*, of *Livia*, Wife to *Augustus*, of *Marcus Aurelius*, and of *Lucius Verus*: The beautiful Touch-stone Bas-relief, by *Francisco Fiamingo*, and another of Porphyry, on which is wrought a Head of *Jesus Christ*, by *Michael Angelo*. The chief Paintings are, *Hercules* and *Anteus*, by Cavalier *Lanfranc*; a Nativity of our Saviour, by *Bossan*; a Witch, by *Bosi*; and an *Atleon*, by *Bernardino Cesare*.

Of the second
Room.

The most esteemed Statues in the two other Chambers of this Apartment are the following: A Negroe of Touch-stone, whose Drapery is of oriental

Of the
third and
fourth
Rooms.

1707.
Octob. 13
R O M E.

oriental Alabaſter, and was found near the Tomb of *Cecilia Metella*, Spouſe to *Crassus*: The Statue of *Saturn* devouring an Infant; that of *Agrippina*, at leaſt commonly ſo called; for Virtuofos pretend it to be the Figure of *Julia Mammea*, Mother of *Alexander Severus*. The fineſt Buſts are thoſe of *Veſpaſian*, of *Adrian*, and of *Geta*; and among the Pictures, a Piety or Devotion, and a *St. Gregory*, by *Zuccaro*; a Reſurrection, by *Salviati*; and the Battle of the *Romans* againſt the *Veſentines* and *Fidenates*, by *Joſeph d' Arpino*.

Of the up-
per Apart-
ments.

It would be endleſs to enter into a minute Detail of all the Curioſities contained in the upper Apartments: I ſhall therefore confine myſelf to ſuch as are moſtly valued by the Skilful. We ſee here, for Inſtance, a fine Group of a Satyr and a *Faunus* drinking together; the ſleeping Nymph; the dying Gladiator; the beautiful *Diogenes* ſitting, taken by ſome to be *Belſarius* begging; the *Hercules* fighting the *Nemean Lion*: But nothing comes up with the *Hermaphrodite* lying on a Matraſs, it being a complete Maſterpiece. I mentioned it in my Article of *Freſcati*, as having been found in the Gardens of the *Greek Fathers* of *Grotta Ferrata*. Another highly eſteemed Statue, is a Centaur, whom a little *Cupid* is binding; likewise, the *Tiburine Sybil*; the *Silenus* and *Bacchus*; the *Nero* in his Infancy, dreſſed in a *Prætextum*, and having a *Bulla aurea* about his Neck; the *Veſpaſian* in a conſular Habit; the Touch-ſtone *Morpheus*, by *Algardi*; and the three *Graces*. The fineſt Buſts are thoſe of *Porſenna*, of *Alexander the Great*, of *Marius*, of *Cleopatra*, of *Augustus*, of *Livia*, of *Tiberius*, of *Nero*, of *Galba*, of *Veſpaſian*, of the two *Fauſtinas*, of the *Criſpina Comodi*, of *Geta*, of *Gordian*, and of *Valerian*.

Curious
Pictures in
them.

The moſt curious Pictures in thoſe upper Rooms are, a dead *Chriſt*, by *Raphael*; a *St. Anthony*, by *Annibal Carrache*; the Gods in Council, by *Lanfranc*; *Venus* with a Satyr, by *Titian*; a *Suſan*, by *Salviati*; the four Seasons, by *Albano*; a holy Family, by *Baſſignano*; a *Diana*, by *Lorenzino*; the Battle of *Conſtantine* againſt *Maxentius*, by *Joſeph d' Arpino*; an Angel preſenting ſome Fruit to the Virgin, by *Guido*; a *St. John the Baptiſt*, by *Leonard da Vinci*; and a Virgin with the Infant *Jeſus*, by *Andrea del Sarto*. Here is alſo a ſmall Chamber, or handsome Cloſet, filled with Portraits of the principal Ladies of *Italy*, and of other Parts of *Europe*, drawn by different Hands.

A re-
markable
Arm-
Chair.

In the fourth Room of the Apartment, on the ſouth Side, called the Room of the three *Graces*, by reaſon of a Group repreſenting theſe three Deities, there ſtands a remarkable Chair, ſaid to have been formerly uſed to very ſcandalous Purpoſes, by one of the *Borghese* Family, who was fonder of the He's than the She's *. Be that as it will, the Machine is very artfully contrived, and Strangers, who are not acquainted

* The Author uſes here a very ſingular Phraſe, to expreſs that Gentleman's true or pretended Inclination, and which he has borrowed from a *French Poet* called *Saint Amand*, who, ſpeaking of theſe *Men-lovers*, ſays ingeniouſly enough: *Il aime mieux greſſer en Ecuiſſon qu'en Fente*.

with the Trick, are infallibly caught, as in a Trap, when they are prevailed upon to sit in this Chair. By this Stratagem the Housekeeper gets a good many Fees, which the inticed People are obliged to pay him for their Deliverance out of Captivity. In all Appearance, these innocent Deceits were the only thing intended by this Piece of Machinery, and not at all for the aforefaid infamous Practices.

1707.
Octob. 13.
ROME.

On each Side of the House are what they call the privy or secret Gardens; that is, particularly intended for the Lord Proprietor's Retirement and Pleasure. The one is well stocked with all Sorts of Flowers, and the other with Orange-trees, and both adorned, as all the rest, with Bas-reliefs, Statues and Vases. Add to this, a large Aviary full of Turtle-doves, and other Kinds of Birds.

The Pri-
vy Gar-
den.

The second Inclosure of this *Villa* contains a large Square, likewise ornamented with Statues, Sphinxes, antique Urns, and having in the Middle, between two Thickets, a very fine Fountain, on the Top of which stands a Bronze *Narcissus*. Near it is a Marble, with a *Latin* Inscription upon it, containing an Exhortation from the Keeper to all Strangers, who view this House and Gardens, freely to enjoy the Delights thereof, but not to make an ill Use of that Liberty: A little farther, is a handsome Field, all over planted with a vast Number of Evergreen-trees, forming streight and agreeable Groves; also a pretty extensive Warren full of Rabbits.

The se-
cond In-
closure of
the *Villa*
Borghese.

In the third and last Inclosure is a handsome Park, with Abundance of Stags, Deers, Roe-bucks, and near it a kind of open Plain to hunt in without Obstacle, and more Pleasure; hard by a pretty Thicket, full of Birds, especially Thrushes, which are caught there by thousands in *October*. Here is likewise a charming *Pavillon*, called *Il Casino della Principessa*, or Box of the Princess, and embellished with an Infinity of rare Paintings: Farther, and towards the South, we see a handsome large Piece of Water, well stocked with Fish, Swans, Geese and Ducks, and having in the Middle two small Islands, into which these Birds retire in the Night, and lay their Eggs: Also a kind of *Menagery*, containing all Sorts of Animals, but not wild ones, such as Lions, Tygers and Bears, as it did formerly.

The third
Inclosure.

Having viewed all these fine Objects, we stepped into the Gardiner's Habitation, and there saw several Jets of Water, of various Kinds: And as we were going out of the *Villa* through the great Gate, which is near the *Muro Torto*, the Man led us down a winding Stair of forty Steps into a Well, at the Bottom of which passes the famous Water called *Aqua Virgo*, which discharges itself by three large Streams into a Cross-way of the City, formerly known under the Name of *In Trivio*, and now *Fontana di Trevi*.

Jets of
Water,
and *Aqua*
Virgo.

C H A P. VI.

Rome. *The Villa Medici, or Seat of the Great Duke of Tuscany, described. Church and Convent of the Trinity del Monte, and its Singularities. Tomb and Epitaph of the learned Muretus. Several shameful Particulars of his Life. His Character drawn by Joseph Scaliger. Vast Number of Atheists in Italy. Atheism at no time very uncommon. Piazza di Spagna, a very fine Square. Some Remains of Antiquity.*

Osob. 14.
Villa Me-
dici; its
Situation.

THe *Villa Medici*, belonging to the Great Duke of *Tuscany*, is also well worth seeing. It stands, like the *Ludovisia*, on Mount *Pincius*, and on that Part of the Hill called by the Ancients *Collis Hortulorum*, on account of the many delightful Gardens that were formerly in this Place; particularly, those of *Sallust*, of *Lucullus*, of the *Domitii*, of *Claudius* and others. *Messalina*, Wife to that Emperor, was murdered, by his Order, in these last mentioned Gardens, on account of her infamous Life in general, and especially for having had the Impudence of publicly marrying *C. Silius* her favourite Gallant.

The Pa-
lace.

Cardinal *Ferdinand de Medicis* raised this Seat at an immense Charge, and spared nothing to render it one of the most pleasant in *Rome*. It stands on a charming Spot, having an uninterrupted View of the whole City and Country. The Palace is of a handsome Architecture, and the Workmanship of *Annibal Lippi*. The Front, towards the Gardens, is adorned with many Bas-reliefs and Statues. On each Side of the Entrance is a Marble, with an Inscription in *Latin*, containing an Advice to the Curious, not to make an ill Use of the Liberty allowed them by the Proprietor to view his House. In the great Gate, covered with Iron Plates, we saw the Marks of three Cannon Shots, which *Christina*, Queen of *Sweden*, fired herself, out of a Frolick, from the Castle of *St. Angelo*.

A fine
Portico.

Under the Portico we see several Statues bigger than the Life; particularly, those of *Juno*, of *Hersilia*, Wife to *Romulus*, and of some other *Sabine* Women: Two Marble Lions, done by the famous *Flaminio Vacca*; and two most beautiful Vases, the one of oriental Alabaster, and the other of Marble in Bas-reliefs.

The Gal-
lery.

The Gallery is thirty eight Paces long, and four in Breadth, adorned with many Statues placed in Niches, and having each a Bust on its Top. The most curious are a *Bacchus*, a *Satyr* and a *Faunus*, and two of *Niobe's* Children; the Busts of *Tullia*, of *Petronius*, of *Vitellius*, of *Plotina*, of *Titus's Julia*, and of *Lucius-Verus*, with a beautiful Head of *Seneca*.

The

The Stair-case and Apartments are no less stocked with them. There we see a most charming Statue of *Apollo*, of *Ganymedes*, and of *Marsyas*, on the point of being flead by *Apollo*: Likewise, a Table made up of several Sorts of very fine and rare Stones, another with several Draughts of *Titian*, and a Marble Bust representing Pope *Leo XI.* of the *Medicis* Family. Two other Statues of an unparalleled Beauty were formerly seen in this House; but they have since been conveyed to *Florence*, and placed in the Great Duke's magnificent Gallery. The one represents the *Roman* Plowman, who, in a bent Posture, and while he is wetting his Sickle, overhears the whole Plot of *Catiline's* Conspiracy; the other is the most celebrated Statue of *Venus*, called, by way of Eminence, *The Venus of Medicis*. Among the vast Number of fine Paintings to be seen here, the most remarkable are, a *Jesus Christ* carrying his Cross, by *Gaëtan*; a holy Family, by *Titian*; the Battle of *Lepante*, by *Tempesta*; and several other Pieces, by *Andrea del Sarto* and *Bassan*.

1707.
Octob. 14.
ROME.
Octob. 11.
The Stair-
Case and
Apart-
ments.

The Gardens, for Regularity and Variety, are intirely answerable to the Magnificence of the House. Before we entered them we crossed a spacious Square, in the Middle of which is a fine Fountain, adorned with the Bronze Statues of *Mercury*, *Mars* and *Saturn*. Here are also two very large oriental Granite Basons, which were found among the Ruins of *Titus's* Baths, and purchased by Cardinal *Ferdinand de Medicis*.

A Square
and Foun-
tain.

These Gardens are divided into several large Parterres, in the Middle of which stands an Obelisk, more remarkable for its Hieroglyphics than for its Heighth. Here are also a great many delightful Groves, all very shady, and adorned with Multitudes of Statues. The chiefly esteemed among them are, *Rome* triumphant sitting; *Cleopatra* lying down and dying; and *Niobe*, Queen of *Thebes*, with her fourteen Children, killed with Arrows by *Apollo* and *Diana*, and all represented in different Attitudes. But what charmed me most in this enchanted Place, was a small Thicket, impenetrable to the Rays of the Sun, and encompassed with a Marble Balustrade.

The Gar-
dens.

Not far from hence is a Terras, from which one ascends by fifty Steps to a Butt or Eminence, called *Parnassus*, and the only Thing remaining of the Temple of the *Sun*, which formerly stood here. The Prospect would be extremely pleasant and extensive, on this high Place, were not the Sight stopped by many thick and lofty Cypress-trees. A beautiful Jet of Water adorned it some Years ago, which raised Water to a great Heighth, and formed, in its Fall, an agreeable Cascade along the Steps. But the Aqueduct being spoiled, and the Machines out of Order, there is no more Water to be seen.

A pleasant
Hill and
Jet of
Water.

The Church and Convent of the Trinity *del Monte* stand near the *Villa Medici*. *Lewis XI.* King of *France*, raised them both, being persuaded to it by *Francis de Paule*, Founder of the Order of the *Minims*. None but *Frenchmen* are admitted as Friars into this Convent; and the General himself,

Convent
of the
Trinity.

1707. himself, if he be a Stranger, cannot abide in it, except when he is performing his Visitation.

ROME. As to the Church, it is built on the Ruins of an ancient Temple of the Goddess *Fortune*, but now consecrated to the holy Trinity. The several Chapels contained in it are very fine, and embellished with Paintings of the best Hands. Among them is particularly remarkable, a Descent from the Cross, by *Daniel de Volterra*; an Assumption of the Virgin, by *Zucchero*; an Apparition of *Jesus Christ* to *Mary Magdalene* after his Resurrection, by *Julius the Roman*, and favourite Disciple to the great *Raphael Urbino*.

Several Tombs: Several Tombs are likewise seen in these Chapels: Those of the three Cardinals, *Carpi*, *Grasso*, and *Du Bellay*; that of *Lucretia de la Rovere*, Daughter to one of Pope *Julius* the II's Sisters; the Tomb of *Marc Anthony Muret*, one of the most learned Men, and the greatest Orator of his Age. The Epitaph engraven upon it is as follows:

His Epitaph.

*Hic Marci caros cineres Roma Inclita servat
Quos Patria optasset Gallia habere sinu.
Stat colle Hortorum Tumulus, stat proximus astris,
Quæ propius puro contigit ille animo.
Tu sacros latices lacrymans asperge Viator,
Et dic, Heu linguae! hic fulmina fracta jacent.*

"The celebrated *Rome* here preserves the precious Ashes of the famous *Muretus*, which *France*, his Native Country, would very eagerly have been possessed of. His Tomb stands on an Eminence, as it were, nearer to the Skies, and thus in a Position highly suitable to the Sublimity of his Genius. Shed a Flood of Tears, O Traveller! and pour sacred Waters upon this Monument. Lament his Loss, and cry aloud with a mournful Tone: *Here lye, alas! Here lye, broken and shattered, the Thunderbolts of Speech and Eloquence!*"

And vile Character.]

This Epitaph only speaks of his Understanding, but not at all of his Heart; and indeed scarce any thing could be said in praise of it. For, in the first place, he was a Man of no Principles, and a downright Atheist. He was, besides, utterly destitute of Humanity: Witness the eloquent Oration published by him, in which he had the Impudence to raise to the very Skies the most execrable Tragedy that ever was acted since the Creation of the World, and universally detested by all Men of Honour, even the Roman Catholics, excepting the Pope and his barbarous Clergy; I mean the cruel Massacre of *St. Bartholomew* perpetrated in *France*, to the everlasting Shame of that Kingdom. The third and last Blot in his Escutcheon was, his sodomitical Practices, for which he was condemned to be burnt alive, by a solemn Sentence of the Parliament of *Toulouse*; but foreseeing the Stroke, he fled to *Venice* in good Time.

I have

I have already observed *, that Scaliger the younger, highly provoked at his being imposed upon by Muretus, who had passed upon him an Epigram of his own coining, as one wrote by an ancient Latin Poet, and willing to be revenged of this Cheat, upbraided him with this infamous Adventure of Toulouse, in the following Distich:

*Qui flammæ rigide vitaverat ante Tolosæ
Muretus † fumos vendidit ille mihi.*

Octob. 14.
1707.
ROME.
Scaliger's
Epigram
against
him.

As the chief Beauty of Epigrams is generally grounded on a Point or Pun, they will scarce ever bear a literal Translation. However, the Sense of the present is thus: "The same Muretus who narrowly escaped the Flames decreed for him by the rigorous Tribunal of Toulouse, had the Assurance to vend me Smoak for a Reality."

For a good while I was in a gross Error concerning that Difference, and really thought Scaliger was the Inventor of this Piece of Scandal against Muretus; since his well known satyrical and revengeful Spirit often prompted him unmercifully to lash his Antagonists, right or wrong. But now the Fact is put out of all manner of Controversy, by the authentic Testimony of Monsieur Menage; who, in the first Volume of his *Anti-Baillet*, positively declares, that he found the Proofs of it in the Journals, or public Registers of the aforesaid Parliament. Their Sentence was given in the Year 1554; but never executed, by reason of the Criminal's Flight.

Muretus spent about four Years at Venice; and even that City he was forced to leave in a Hurry, on account of several other Misdemeanours. At last he came to Rome, where he was kindly received by Cardinal Hippolytus d'Este, who took him into his own House. Some time after, and in order better to conceal his Atheistical way of thinking, he became a Priest. In that Station he often officiated and celebrated Mass; and this he never did without shedding Floods of Tears: So far was this vile Man able to carry his Hypocrisy. However, many People of Distinction had a high Value for him; and Pope Gregory XIII. loaded him with Kindnesses and Wealth. He died the Fourth of June, in the Year 1585.

The Memory of this learned Man is, to this Day, very dear to all the Romans, for all his Atheism. And indeed that Character, so odious every where else, is scarce reckoned a Blemish among the Italians in general, at least, such as are distinguished by their Rank and Wit. They seldom lavish their Encomiums upon Foreigners, and yet, with regard to Muretus, they cannot forbear calling him a very great Man.

Scaliger himself, tho' his mortal Enemy, was forced to give him his Due. Both *C'étoit un très grand homme, que Muret,* says he somewhere: *Après Cicéron il n'y a personne qui parle mieux Latin que lui; et ses plus belles Épitres sont*

* See Vol. I. pag. 373.

† A malicious Anagram of the Name Muretus, alluding, no doubt, to the Latin obscene Words, Ruma, Irrumare.

1767. *celles qui lui Coûtent le moins. Tout ce qu'il a fait est bon.* "Muretus was cer-
 Octob. 14. "tainly an illustrious Personage. Among the Moderns, no body speaks
 ROME. "purer Latin. His finest Epistles are those that gave him the least
 "Trouble to compose." 'Tis true, with the same Breath, he cannot re-
 frain from giving him a severe Lash; for he adds; *Tout Docteur qu'étoit Mu-*
ret, on ne voulut pas le souffrir à Venise; quia primæ Nobilitatis filios volebat
comprimere: C'est, pour cela qu'il s'enfuit à Rome, où il acheva de devenir Athée.
 "Tho' Muretas was so very learned, yet they could bear him no longer at
 "Venice, on account of his excessive and monstrous Lewdness, he endea-
 "vouring to debauch young Gentlemen of the noblest Families. This
 "very Thing occasioned his Flight to Rome, where he compleated his
 "Atheism."

Mary Scaliger plainly supposes, in these last Words, that Rome is the very
 Atheists Center of Free-Thinking, in the worst Sense, and the grand School of
 at Rome. Atheism. This he confirms in another Place, and says the same of all Italy:
Quicumque Jesuitæ, vel Ecclesiastici Romæ in honoribus vivunt, Athei sunt; nam
omnes Itali tales: "All the dignified Ecclesiastics, and even the Jesuits at
 "Rome, are a Pack of Atheists, and such are the Italians in general." The
 great Casaubon had the same Opinion of that Holy City; for he declares, in
 one of his Epistles, *si Atheus essem, Romæ essem;* that if he was an Atheist,
 he would, by all Means, go and settle in Rome.

Atheism not very uncom-
 mon, in
 this or for-
 mer Ages. Plato says, somewhere in his Works, that *no Man ever died an Atheist;*
 and this is the Notion of a vast Number of Moderns. But in that I think
 they are very much mistaken. Among the Ancients, *Epicurus, Polybius,*
Lucretius, Cicero, Cæsar, Virgil, Horace, Pliny, and many others, were
 undoubtedly in that way of thinking, and, to the best of our Knowledge,
 stuck close to their Principles as long as they lived. This was likewise the
 Case of several eminent Men in latter Ages. Such were *Averroës* (who
 used to say; *Moriatur Anima mea morte Philosophorum!* "Let my Soul die
 "the Death of the Philosophers!") Pope *Leo X. Sannazar, Bembo, Car-*
danus, Castellanus, Machiavel, Cremoninus, Cajetanus, and his Disciple *Pom-*
ponacius, Berigardus. Vaninus, in his *Amphitheatrum,* says, that "the
 "greatest of all Sects is that of the Atheists: Most Princes, Politicians,
 "Statesmen, and a vast Number of great Scholars, even among the Friars,
 "particularly the Jesuits, belonging to it." As to the *Italians,* and more
 especially the *Romans,* I can aver, that I scarce ever met with a Man of
 Parts among them, who could be called a true Believer. But to return to
 the Church and Convent of the *Minim* Fathers.

The Mi-
 nim Con-
 vent, and
 its Singu-
 larities. They preserve in the Sacristy, as a mighty valuable Relic, three Teeth
 of their Founder *Francis de Paule,* enclosed in a Rock Crystal Flower-de-
 luce, enriched with Gold, and supported by two Angels of the same Me-
 tal. The Cloisters are adorned with many Paintings, representing the chief
 Miracles of the same Founder; likewise the Portraits of all the Kings of
France. The Library is pretty considerable, and embellished with a hand-
 some Cabinet of Curiosities, which was lately given them. The Gardens

are all Terras-way, and very pleasant, producing a great Variety of Flowers and Fruits, which they sell about the Town, especially to Strangers; and by that means, pick up a great deal of Money. Several pious Souls left these good Fathers large Sums, and to the Amount of fifty thousand Crowns, in order to build a magnificent Stair from the Square of *Spain* to their Church, which would have been both a great Conveniency, and an additional Ornament to the City. But instead of that, they have placed the Money at a good Interest, which, besides many other Perquisites, enables them to live very comfortably.

From this Convent we went down to the *Piazza di Spagna*, or Square of *The Spanish*, so called from the *Spanish* Embassadors, who have their Palace there. 'Tis both very large and beautiful, being no less than one Hundred and sixty two Paces long, and above twenty six broad, and having, in the Middle, a stately Fountain, whose Basen is made in the Form of a Bark, or Vessel, swimming, as it were, in another much bigger. The whole is the Workmanship of *Cavalier Bernin*. At one Extremity of the Square, stands the famous Inn *di Monte d'Oro*, and at the other, the College *de Propaganda Fide*, or Propagation of the Gospel, founded by Pope *Urban VIII.* and raised by the same *Bernin*. This Establishment was intended by this most pious Pontif, to find out a short and effectual Method for the Conversion of Heretics and Infidels in foreign Parts.

This Spot made formerly Part of the *Campus Martius*. Here were likewise the *Septa Centuriata*, *Curiata et Tributa*, or enclosed Places, where the *Roman* People used to meet, before they went to the *Comitia*, to give their Votes in the Election of their chief Magistrates.

In a Garden near the Square, and at the Foot of *Mount Pincius*, or *Col-lis Hortulorum*, are seen some small Remains of the Emperor *Domitian's* *Naumachy*. *Martial* mentions it in one of his Epigrams, beginning thus: *Augusti laudes fuerant, &c.* and ending with these two Lines:

*Fucinus, et pigri taceantur stagna Neronis :
Hanc norint unam secula Naumachiam.*

C H A P. VII.

Rome. *The stately Mausoleum of Augustus described. A fine Obelisk under Ground, and many Obelisks in ancient Rome. The Columna Citatoria; the Equiria, and their Use. Many stately Buildings raised by Augustus, and others. The Pantheon and Portico of Agrippa, two noble Structures. Their History and Description. Busts of Raphael Urbino, of Annibal Carrache, and of an Oxonian Doctor, and their curious Inscriptions.*

O^{Feb.} 15.
Mauso-
leum of
Augustus.

THE Mausoleum of Augustus is unquestionably one of the finest Remains of Antiquity in the whole City. It stands between the *Flaminian Road* and the Banks of the *Tyber*, in a Valley called *Vallis Martia*, because it is the lower Part of the *Campus Martius*, or Field of Mars. *Julius Caesar* had raised an Amphitheatre on this same Spot, but his Successor demolished it, in order to build this stately Sepulchre. It was likewise very lofty, consisting of no less than four round Stories, all encrusted outwardly with white Marble, and adorned with Columns, Pilastres, and Statues standing in Niches. Each of these Stories had a kind of Terras, planted with ever-green Trees, and on the Top of the highest stood the Bronze Statue of *Augustus*, sitting on something like an Altar, holding a Globe in one Hand, and a Javelin in the other. Its Elevation from the Ground, was reckoned to be very near two Hundred and fifty Cubits. At each Side of the Entrance appeared two fine Obelisks, each forty Foot high, and behind the Tomb was a Wood or Thicket, extending itself along the *Via Flaminia*, to very near the City Gate.

Who out-
lived a
great
many of
his De-
scendants.

Augustus built this magnificent Mausoleum, not only for himself, but for his whole Family. The second Story was to contain his own Ashes; and the first, consisting of twelve Vaults or Chambers, those of his Posterity, or near Relations by Marriage. He had the Displeasure of out-living most of them, and seeing them buried in this Sepulchre. Such were *Octavia*, his Sister; *Marcellus* and *Agrippa*, his Daughter's Husbands; *Drusus*, his Son-in-law; and afterwards, *Caius* and *Lucius*, his Grandsons. *Ovid*, or rather *Pedo Albinovanus*, as some will have it, in his *Consolation to Livia*, beautifully relates all these mournful Deaths, and the great Grief of *Augustus* on that Occasion.

*Vidimus erepta Mærentem stirpe sororis,
Luctus, ut in Druso, publicus ille fuit.*

Condidit

*Condidit Agrippam, quo te, Marcelle, Sepulchro,
Et cepit Generos jam locus ille duos.
Vix posito Agrippa, Tumuli bene janua clausa est,
Perficit officium funeris ecce Soror.
Ecce ter ante datis jactura novissima Drusus,
A magno lacryma Cesare quartus habet.*

1707.
Octob. 15.
ROME.

Part of this famous Structure is still standing, but stripped of all its ancient Ornaments. And even its Ruins were lately on the Point of being utterly destroyed by a Portuguese Gentleman, called the Marquis Correa, who has his Palace in the *Strada de Pontefici*, by *S. Roch*; he having purchased the Spot whereon they stand, was going to pull them down, in order to enlarge his own House; and that, without having the least Regard for venerable Antiquity, nor for the famous Emperor who had raised it. But the present Pope hearing of this, and being a great Admirer of ancient Monuments, stopp'd him in his Attempt, and thus prevented the total Destruction of these noble Remains.

We entered the Sepulchre, and viewed the several Chambers that are still in being; but perceived nothing remarkable, all the Ornaments having been partly devoured by Time, and partly carried off by the Curious. We were only shewn a Marble, found there some Years ago, with the following Inscription:

D. M.
VLPIO. MARTIALI.
AUGUSTI. LIBERTO.
A. MARMORIBVS.

Not far from the *Mausoleum of Augustus*, and in the Middle of the Field of *Mars*, stood anciently an Obelisk, which shewed the Hours on a Sundial of a very large Size, and whose Numbers were of gilt Bronze. This fine Piece, said to be an Hundred and twelve or thirteen Feet long, and all over covered with Hieroglyphics, is now buried under Ground; and we saw some Part of it in a Cellar, near the Church of *St. Lawrence in Lucina*, built on the Ruins of a Temple dedicated to *Juno Lucina*.

This Obelisk puts me in mind of an Observation made by the Antiquary *Pietro Rossini*. He says, that no less than forty two stately Obelisks anciently adorned the City of *Rome*, standing in the Field of *Mars*, in the several Circusses, and other Places. He adds, comically enough, and in a hyperbolical Style, so familiar to the *Italians*, that some of them were worth a whole Kingdom. *Tal uno*, says he, *de' quali valeva quanto un Regno*.

In the Garden of the Fathers of the Mission, on Mount *Citorius*, we saw the Column, formerly called *Columna Citatoria*; which had this Name, as some will have it, from the Citations or Summons that were affixed to it by those who were at Law. But this is entirely improbable, the Column

1707. not being big enough for that Purpose. Others think, far more plausibly, *Octob. 15.* that it was so called, because the public Criers used to stand near it, when they summoned the Tribes of *Rome* to repair to their *Septa*, or Enclosures, in order to give their Votes.

ROME.

Equiria, a Square in old *Rome*. Between the Mount *Citorius* and the *Pantbeon*, was likewise a large oblong Square, named *Equiria* by the *Romans*, wherein they used to perform their Chariot and Horse Races. But not the least Vestiges is now to be seen of it: And were it not for *Ovid*, we should perhaps not have heard any thing of this Place. He mentions it in the following Lines. *Fast. Lib. III.*

*Altera gramineo spectabis Equiria campo
Quem Tyberis curvis in latus urget aquis.
Qui tamen ejecta si fortè tenebitur unda,
Coelius accipiet pulverulentus equos.*

Many
stately
Buildings
raised by
Augustus
and
others.

From the aforesaid Hill we went to view the celebrated *Pantbeon*, now called *la Rotonda*, on account of its circular Form. *Augustus* having entirely pacified the Empire, immediately resolved upon embellishing the City. Accordingly he raised several Portico's, Temples, Palaces, and other public and stately Buildings. His Relations, and other wealthy *Romans*, roused by his Example and Exhortations, did the same, in Proportion to their Circumstances. *L. Martius Philippus*, the Emperor's Father-in-law, built a Temple to *Hercules*, and a Portico; *L. Cornificius*, a Temple to *Diana*; and *Munatius Plancus*, another Temple to *Saturn*. *Asinius Pollio* raised the *Atrium Libertatis*; *Cornelius Balbus*, a Theatre; and *Statilius Taurus*, an Amphitheatre.

And by
Agrippa,
the *Pan-*
theon.

Agrippa, Son-in-law to *Augustus*, particularly distinguished himself this way. Besides his magnificent Baths, the Aqueduct of the *Aqua Virgo*, built at an incredible Expence, he also erected this most beautiful *Pantbeon*, and in the Year of *Rome* 729. consecrated it to *Jupiter Ultor*, to *Cybele*, and all the other Gods, who kept Possession of it 'till the Beginning of the seventh Century.

Turned
into a
Church.

Then the monstrous Tyrant *Phocas*, having inhumanly murdered the good Emperor *Maurice*, and willing to hush up the Matter, and make a Friend of the Bishop of *Rome*, he acknowledged and proclaimed him *Universal Bishop*, or Head of all the Bishops of *Christendom*. He likewise gave the *Pantbeon* to Pope *Boniface IV.* with a full Power to dispose of it in what Manner he thought fit. By the by, this Gift proves, to a Demonstration, the little Power the Popes, even so late as the seventh Century, had in the City of *Rome*; and much more, that they had no kind of Sovereignty over those Territories, which they have long since been possessed of.

History of
its Con-
secration,
by *Man-*
taurus.

Be that as it will; the Pontiff turned out, at one Stroke, all the Heathen Deities, and consecrated their Temple to the Holy Virgin, and to all the Saints

Saints of Paradise, whose Festival was fixed by him on the first of November. This we are very ingeniously told by the Poet Mantuanus, in his *Fasts*, where he also gives the whole History of this Temple as I have related it.

1707.
Octob. 15.
ROME.

*Affert prima dies solemnia magna Novembris,
Nam superos omnes uno celebramus honore,
Et nova communi persolvimus orgia ritu,
Extat adhuc Romæ moles amplissima: et Author
Ut perhibent Agrippa fuit; testudine grandi
Æthereo similis cælo: quæ dicitur olim
Ultori sacrata Jovi; magnæque Deorum,
Ut meminit Graiorum ætas antiqua Parenti.
Hæc igitur Divûm Genitrix sua pignora molis
Istius hæredes faciens cognomina traxit
Omnibus à Divis; dixitque immania testâ
Pantheon. Hoc Templum Phoca donante recepit
Sacrorum Antistes Bonifacius: atque fugatis
Inde simul cum matre Deis, solemniter omnes
Transtulit ad superos; verboque sacravit et undâ.*

The Poet assures us in the last Line that the Pope drove these false Gods out of the *Pantheon* by his irresistible Command, by a Power of Exorcisms, and Floods of Holy Water. Having performed this wonderful Act, he ought naturally to have gone one Step farther, and sent them all to the bottomless Pit to be for ever devoured by the Flames of Hell. But no, says *Mantuanus*, the Pope, in his great Mercy, left them at their own Liberty. Accordingly they trudged along, and each returned to his old Habitation, the same Place appointed for them by the ancient Poets. *Jupiter* went to Mount *Ida*, *Apollo* to *Delos*; in short, every one to his own Home. Here are his Words:

Comically
related.

*Cum sacrata ædes Divis fuit ista, repente
Proripuit sese veterum tota illa Deorum
Colluvies: Cybele petiit sua Dyndima: Conjux
Janiculi fertur specubus latuisse sub altis.
Jupiter Ideos saltus, Venus alta Cythera,
Juno Samum: Soboles Maiæ Cyllenia lustra,
Delius in Delphos abiit, Vulcanus in Etnam:
Filia Latonæ sylvis præfecta recessit
Protinus in Delon; Neptunus in æquora fugit:
Pallas in Aëtos montes: Rhodopeia Mavors
In juga: Dirceos Evan volitavit ad Agras.*

Of

1707.
O^{ct}ob. 15.
R O M E.
The Por-
tico of A-
grippa,
and its
Inscrip-
tions.

Of all the antique Temples now standing in *Rome*, the *Pantheon* is unquestionably the largest, the most intire; and, tho' stripped of its vast Number of Statues and other Ornaments, the most magnificent. On the Freeze of its Portico we read the following Words in very large Characters, implying that the whole was reared by *Agrippa*. M. AGRIPPA. L. F. COS. TERTIUM. FECIT. These Letters are hollowed to the Depth of upwards of three Inches, and were formerly filled up with *Corinthian* Brass, according to most Antiquaries. Under them is the following Inscription, also in large Characters, tho' not so big.

IMP. CAES. SEPTIMIUS SEVERUS. PIUS. PERTINAX.
ARABICUS. ADIABENICUS. PARTHICUS. PONTIF. MAX. TRIB. POT. XI.
COS. III. PP. ET IMP. CAES. M. AURELIUS. ANTONINUS. PIUS. FELIX.
TRIB. POT. V. COS. PROCOS. PANTHEUM. VETUSTATE. CORRUPTUM.
CUM. OMNI. CULTU. RESTITUERUNT.

Descrip-
tion and
History.

This Portico is supported by sixteen oriental Granite Columns of the *Corinthian* Order, and of a prodigious Bigness and Heighth. *Lassels* says *thirteen* Columns, which is not true. He adds, that *they are fifty Feet high, six in Diameter, and all of various Colours*, tho' they certainly are of Granite. Anciently People went up to it by seven Steps, but after the several Sackings of *Rome*, the Soil was so extraordinarily risen about this Building by the Heaps of Ruins, that People went down to it by a Descent of eleven Steps. But Pope *Alexander VII.* having, in the Year 1667, caused three of the Columns that were fallen to the Ground, towards the East, to be re-erected, he also took care to have the Soil of the Area, on the fore Part, to be intirely levelled, and thus restored it to its former Condition.

Its Bronze
Beams and
Cieling.

All the Beams, and the whole Cieling of this Portico, were formerly of gilt Bronze; but Pope *Urban VIII.* ordered them to be carried off. Soon after, the Metal was cast, and out of it were made several Pieces of Cannon, now to be seen in the Castle of *St. Angelo*, and the high Altar standing in *St. Peter's Church*. The *Romans* were highly offended at this Change, tho', I think, a very laudable and useful one. The Discontent run so high, that the satyrical *Pasquin* was made to say wittily enough: *Plus mali in urbe fecerunt Barberini quam Barbari*. "The *Barberini* have done more Mischief in the City, than the *Barbarians* themselves."

Turned
into Can-
nons, &c.

To pacify the People, and justify his own Conduct, the Pope ordered the following Inscription to be put up under the Portico, near the Church Gate, on the left:

Urbanus VIII. vetustas abenei Lacunaris Reliquias in Vaticanas Columnas, et bellica Tormenta conflagavit, ut decora inutilia, et ipsi propè famae ignota, fierent in Vaticano Templo Apostolici Sepulchri ornamenta, in Hadriana Arce instrumenta publicae securitatis. Anno Domini M.DC.XXXII. Pontif. IX.

By

By which he intimates, "That all that Brass, being of no Use, and 1707.
"very insignificant under its ancient Form, he thought it incumbent upon *Job. 15.*
"him to apply it to better Purposes, and turn it into a real Ornament of *Rome.*
"a sacred Building, and into Instruments of public Security."

Nay more than this, the Pope, as a farther Satisfaction to the provoked *Two Stee-*
Multitude, embellished the *Pantheon* itself with two small Steeples, sur- *ples on the*
rounded with a Ballustrade. To perpetuate the Memory of this Act, he *Pantheon,*
caused another Inscription to be placed on the right of the same Gate. *raised by*
Urban
VIII.

PANTHEON.

Ædificium toto terrarum orbe celeberrimum, ab Agrippa Au-
gusti Genero, impiè Jovi, ceterisque mendacibus Diis à
Bonifacio IV. Pontifice Deiparae et SS. Christi Martyribus
piè dicatum. Urbanus VIII. Pont. Max. binis ad cam-
pani aeris usum turribus exornavit, et nova contignatione-
muniivit. Anno Domini M.DC.XXXII. Pontif. IX.

That is: "This Building, once famous all over the World, raised by
"Agrippa, Son-in-law to Augustus, and impiously dedicated to the false
"Heathen Gods, was, by Pope Urban VIII. piously consecrated to the Mo-
"ther of God, and to the holy Martyrs of Christ. He adorned it besides
"with two Steeples, and strengthened it with additional Works in the
"Year 1532, and the ninth of his Popedom."

Under the Portico is a Porphyry Urn, which Antiquaries pretend to *A Por-*
have been the Tomb of Agrippa. A modern Traveller * boldly asserts, *phyry*
that it was the Sepulchre of Simon Magus, or the Sorcerer, without men- *Urn.*
tioning the Author from whom he had this curious Anecdote.

This Portico was anciently very much frequented by the better sort of *The Por-*
People in Rome, who used to resort there for a Walk, or to speak of Busi- *tico, a*
ness. Horace intimates this Particular, when he says, *public*
Walk.

— cum bene notum
Porticus Agrippæ, et via te conspexerit Appi;
Ire tamen restat Numa quo devenit et Ancus.

As to the *Pantheon* itself, it is, as I have already observed, of a circular *Circular*
Form, and why it was so built, History does not mention. And yet the *Form,*
same modern Traveller, and the Author of a *Journal through France and* *Heighth*
Italy, pretend to have found out the true Reason of this. *and*
It was built *Breadth of*
round, say they both, *to prevent Jealousy among the Gods, who might often* *the Pan-*
have been at Variance among themselves about Precedency, had the Temple been *theon.*
of another Figure. A wonderful Discovery indeed, and well worthy of a

* Jouvin de Rochefort.

1707. Master of Ceremonies! We are told, that it is an hundred and forty two
 Feet high, and as many in Breadth; and that its Walls are thirty Palms
 thick.

R O M E.

Has a

large O-
 pening at
 the Top.

There is not in the whole City, nor perhaps any where else, a bolder
 Piece of Architecture. All other Structures are supported by more or less
 Columns, and quite close at the Top; whereas this rests wholly and solely
 on its Walls, and has besides a large Opening, thirty six Palms wide, thro'
 which the Light comes into the Temple. This Light, falling down per-
 pendicularly through that kind of Funnel, strikes those that enter, as it
 were, with a religious Horror; which is soon after considerably increased
 by the venerable, antique, and majestic Air of the whole Inside of the
 Building.

For what
 Reason.

I wonder the two before mentioned Travellers, who found out such a
 pertinent Reason of the round Figure of the Temple, did not likewise
 give us a mystical one of this Opening. Had they read, or recalled to
 mind, what *Athenagoras* observes concerning the Temple of *Jupiter Am-*
mon, they might, rationally enough, have applied it to the *Pantheon*. He
 says; *That its Nave was quite open, in order to teach Mankind, that God,*
being omnipresent, and, as it were, diffused throughout the whole World, he
could, by no means, be confined to any particular Place.

A Well
 under it.

Directly under the Opening is a kind of Well, covered over with a
 Grate. It was contrived purposely to receive the Rain-water, which, of
 course, falls through the Hole into the Temple; and from it, by means of
 a Channel, runs into the *Tyber*.

Covering
 of the
Pantheon.

Some Authors have wrote, that this Structure was originally all over
 covered with Silver Tiles: Others say, they were only of gilt Copper.
 But whatever their Metal may have been, it is certain, they were all car-
 ried off by *Constans*, Grandson to the Emperor *Heraclius*; who, by the
 by, stripped *Rome* of more Ornaments in five Days, than either the *Goths*
 or *Vandals* had done in their several Sackings. In this State the *Pantheon*
 remained for a good while, and till Pope *Martin VII.* thought fit to give
 it a leaden Covering.

Its ancient
 Statues
 and mo-
 dern Al-
 tars.

Among the several Statues which anciently adorned this Temple, that
 of *Venus*, done by the famous Statuary *Phidias*, was reckoned the most
 beautiful. All the Niches wherein they stood are now empty, and most
 of them have been turned into Altars, ornamented with Columns of Por-
 phyry, *Verd antique*, and other Marbles of the finest Kinds.

Bust of
Raphael,
 and its In-
 scriptions.

At one Side of the fifth Altar, on the left, we see the Marble Bust of
Raphael Urbin, and at the other that of *Annibal Carrache*, both placed
 there by *Carlo Maratti*, with the following Inscriptions.

Raphaeli

1707.
Octob. 15.
ROME.

*Raphaeli Sanctio Joannis F. Urbinati.
Pictori eminentissimo, veterumque aemulo.
Cujus spiranteis propè imagineis si contemplere,
Naturae atque Artis foedus facile inspexeris.
Julii II. et Leonis X. Pont. Max. Picturae et
Architecturae operibus gloriam auxit.
Vixit annos XXXVII. integer integros.
Quo die natus est, eo esse desit VIII. Id April. M.D.XX.
Ille hic est RAPHAEL, timuit quo sospite vinci.
Rerum magna Parens, et moriente mori.
Ut videant Posteris oris decus ac venustatem, cujus gratias
Mentemque coelestem in picturis admirantur. Raphaelis Sanctii
Urbinatis Pictorum Principis, in Tumulo spirantem ex marmore
Vultum Carolus Marattus tam eximii viri memoriam veneratus
Ad perpetuum virtutis exemplar et incitamentum P. An. M.DC.LXXIV.*

“ To *Raphael Sanctius* of Urbino, the celebrated Painter, and Rival to
“ the most illustrious of his Profession among the Ancients. In contem-
“ plating his almost breathing Images, you will easily perceive a strict Al-
“ liance between Nature and Art. By his exquisite Performances, both
“ in Architecture and Painting, he exceedingly raised the Glory of *Julius*
“ II. and *Leo X.* under whose Popedom he lived and wrought. He died
“ on the same Day he was born, and in the Year 1520, in the thirty se-
“ cond of his Age.

“ *This is the great Raphael. Nature, the Mother of all Things, was*
“ *equally afraid of being outdone by him while he lived, and of expiring when*
“ *he died.*

“ Out of a profound Veneration for the Memory of this excellent Man,
“ and to enable Posterity to contemplate the graceful Features of one,
“ whose divine Soul is universally admired in the several masterly Strokes
“ of his Pencil, and to excite others, by a standing Monument, to follow
“ his noble Steps, *Charles Maratti* has erected this Marble Effigy in the
“ Year 1674.”

The Inscription on the Bust of *Annibal Carrache* runs thus:

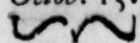
And of
Annibal
Carrache.

*Annibal Carracius Bononiensis
Hic est
Raphaeli Sanctio Urbinati
Ut arte, ingenio, fama, sic Tumulo proximus.
Par utrique funus et gloria,
Dispar fortuna.
Æquam virtuti Raphael tulit,
Annibal iniquam.*

VOL. III.

H

Decessit

1707.
Octob. 15.

ROME.

T R A V E L S

Decessit die XV. Julii anno M.DC.IX. aet. XXXIX.

Arte mea vivit Natura, et vivet in Arte.

Mens, Decus, et Nomen, caetera mortis erant.

“ This Bust represents *Annibal Carrache*, the *Bolognese*. In Genius, Art, and Fame, he was the very next to the famous *Raphael*, and buried in the same Place. Tho’ similar in these Respects, they were intirely dissimilar as to other Circumstances. *Raphael*, in his Lifetime, experienced a Fortune answerable to his Merit; but the Case of *Carrache* was the very reverse. He died *July 15, 1609*, and the 49th of his Age.”

Bust of an
Oxonian
Doctor.

But a far greater Singularity, especially to you *Britons*, is to be seen in the *Pantheon*: I mean the Epitaph of an *English* Doctor, called *Ghibs*, who was an excellent Poet, and Professor of Eloquence in this City. His Marble Bust stands on one Side of the sixth Altar, in an Oval, with an Eagle on the Top, holding a Bay Twig in its Beak. Under it the following Inscription is engraven.

And its
Inscrip-
tion.

D. O. M.

Jacobus Albanus Ghibbesius,

Doctor Oxoniensis, mirum! et una Catholicus.

Poeta Laureatus Caesareus.

Pontificius Eloquentiae Professor emeritus.

Anglus origine, Natione Gallus, apud Italos vixit.

In urbe omnium Patria mori,

In omnium Sanctorum AEde

Condi voluit.

Exspectans cum eis non tam memoriae quam vitae perennitatem.

Obiit sexto Cal. Julii M.DC.LXXVII.

AEtatis anno LXVI.

Benedictus Ghibbesius Haeres

Moestissime posuit.

Marmora nil signant, monstrant minus oris Imago

In Latia extinctum vivere cerne Lyra.

“ *James Ghibs*, of *French* Extraction, but born in *England*, was a Doctor of the University of *Oxford*, and yet, O! Prodigy, a good Catholic. The Emperor made him Poet-Laureat, and the Pope Professor of Eloquence. He spent part of his Days in *Italy*, and chose to die in the Bosom of the Mother City of all *Christians*, and to be buried in the Temple of all Saints. With them, he here waits not for Fame, but Life everlasting. He died aged 66, in the Year 1677. *Benedict Ghibs*, his mournful Heir, erected this Bust to his Memory.”

The

The celebrated *Flaminius Vacca*, and *Thadæus Zuccaro*, are likewise buried in this Church. The former was a Sculptor, the second a Painter, and both excelled in their Arts. An Image of the Virgin is shewn here as a great Piece of Curiosity; it being the oldest of all those said to have been drawn by St. Luke.

1707.
Octob. 15.
ROME.
Tombs of
Vacca and
Zuccaro.
The
Church
Gate.

The Gate of this Temple is very remarkable, it being intirely of Bronze, and of an extraordinary Height. On each Side is a very large Nich, wherein, according to some Antiquaries, formerly stood the *Colossian* Statues of *Augustus* and *Agrippa*.

Before the *Pantheon* is a handsome enough Square, with a Fountain raised by Pope Gregory XIII. Behind it are some Ruins of *Agrippa's* Baths. *Pliny* says, "they were the most magnificent in Rome; their Pavement and Vaults being of Glass, the Cielings gilt, and the Walls incrusted with the finest Marbles." *Martial* mentions them, when he says, *Lib. III.*

A Square,
a Foun-
tain, and
old Ruins.

*Lassus ut in Thermas decimâ vel serius horâ
Te sequar Agrippæ, cum laver, ipse Titi.*

Near this Place are the Remains of the Temple of *Bonus Eventus*, on part of which has been raised the Church of St. *Eustachius*.

CHAP. VIII.

Rome. *Nero's Baths*. *Pompey's Temple of Minerva*. A Square and an Obelisk. Church of St. Maria supra Minervam, and its many Tombs. Character of Thomas de Vio Cajetan, buried in that Church. Bust of the learned Fabretti, and its Inscription. A fine Statue of Jesus Christ, and other Singularities. *Giustiniani Palace*, and its vast Variety of fine Statues and Paintings. The *Circus Agonalis* and *Navonna Square*. Church of St. Agnes very beautiful. Remarkable History of that holy Virgin, related by the Author, and the Poet Mantuanus. The Church of St. James and *Pamphili Palace*. A magnificent Fountain. Curious Obelisk and its Inscriptions. The *Navonna Square* frequently and artificially overflowed.

THE Baths of *Nero*, in former times, occupied a large Spot of Ground, namely, that whole Space which is between the Church of St. *Eustachius*, and that of St. *Lewis*, and where now stand the Palaces of the Great Duke of *Tuscany*, of Prince *Giustiniani*, and of the Lords *Rondanini*. That Emperor made them as magnificent as possible, and

Octob. 16.
Baths of
Nero.

1707.
Octob. 16.
R O M E.

der Severus enlarged them considerably. They are mentioned by *Martial* and *Pliny*, and represented by both as one of the most superb public Buildings in *Rome*. In one of the Courts of the said *Medici Palace*, some large Vaults and other Remains of that noble Structure are still to be seen; and the College called *Sapientia* is raised on part of its Ruins.

Temple of *Minerva*, raised by *Pompey*. Not far from the *Pantheon* stood anciently the stately Temple of *Minerva*, raised by *Pompey* to perpetuate the Memory of his Victories in *Asia*. His excessive Vanity prompted him to convey, with great Pomp, into this Temple all the Ensigns and Colours of the several Nations he had conquered in that Part of the World, with a long List of their respective Names. Not contented with this, he drew up an Account of his principal Atchievements in those Wars, which he intitled: *Breviarium rerum gestarum Pompeii Magni*, and placed it, as a standing Monument of his Valour, in the same sacred Building. And yet, I do not think this *Roman General* had a great deal to brag of, seeing he had chiefly to deal with effeminate Nations, and who knew little or nothing of military Discipline. He, indeed, vanquished *Mithridates*; but then, that brave King of *Pontus*, had been half undone before, and his best Troops were for the most part destroyed by *Sylla* and *Lucullus*.

Fine Statue of *Minerva*. *Pompey* likewise caused to be put in his Temple a most beautiful Statue of *Minerva*, and the self-same which is now to be seen in the *Giustiniani Palace*. It is so highly esteemed at *Rome*, that *Rossini*, the Antiquary, positively asserts it to be worth sixty thousand Crowns.

Remains of this Temple. Nothing remains of that fine Building but the Front, and even that is stripped of all its ancient Ornaments, which have been employed to embellish the Church raised on its Ruins, and that Church goes by the Name of *Sancta Maria supra Minervam*.

A Square and Obelisk. In the Square before it stands a small, but ancient Obelisk, adorned with Hieroglyphics, and placed on the Back of a Marble Elephant, done by Cavalier *Bernin*. It was found in the Garden of the *Dominican Convent* (to which Order this Church belongs) and erected by Pope *Alexander VII*.

Church of *St. Mary supra Minervam*, and Character of *Cajetanus*. Next to *St. Mary Major*, no Church in *Rome* contains more Sepulchres than this. First of all, we see near the great Gate a flat Stone, under which lies buried the famous *Thomas de Vio Cajetanus*, a Man whom the learned *Dr. Lassels* calls a *second Thomas Aquinas*, his Brother as to Religion, his sagacious Commentator, in short his Namesake, and another Self. A Character diametrically opposite to that given him by another *Roman Catholic*, incomparably better skilled in History than *Mr. Lassels*, I mean the judicious *Gui Patin*. *Thomas de Vio Cajetanus*, says he, *qui a commenté la Somme de St. Thomas, étoit un fin, et rusé Jacobin. Il vivoit du temps de Luther, et enseignoit la Philosophie publiquement. Il eut pour Auditeur Pomponace, quem veneno suo infecerat, quique postea multos alios infecit.* " *Cajetanus*, who has wrote Commentaries upon the *Summa* of *St. Thomas*, was a very sharp and cunning *Jacobin* Friar. He was Cotemporary with

“ with the famous *Luther*, and taught Philosophy in the public Schools. 1707.
 “ *Pomponacius* was one of his Disciples, who, by that means, became in- Orob. 16.
 “ fected with his poisonous Principles, with which he afterwards poisoned ROME.
 “ a great many others.” Now *Pomponacius* had the Character of believing
 in nothing but *Aristotle*, of being a downright Infidel and Atheist *: And
 he having, according to *Patin*, borrowed this pernicious way of thinking
 from our *Cajetanus*, how absurd must appear the bright Encomiums be-
 stowed upon this last by his Reverence Mr. *Lassels*?

It would be endless to give an Account of all the Sepulchres to be seen Many o-
 here. The most remarkable are those of the Popes *Leo X.* and *Clement ther*
VII. both of the *Medicis* Family; of Cardinal *Morone*, the Pope's Legate Tombs.
 at the Council of *Trent*; and who was thirteen times Legate à *Latere* at
 different Courts; of *Ægidio Foscari*, Bishop of *Modena*, who, on account
 of his profound Learning, was called, by the Fathers of the said Council,
Luminare Majus, or the most shining of all Lights; of *William Durand*,
 Bishop of *Nismes*, and Author of the *Rationale Officiorum*, &c. of *Domi-*
nicus Pimentel, a Spanish Archbishop and Cardinal, *Philip IV.* of *Spain's*
 Embassador at *Rome*, and most eminent for his extensive Charity.

The learned Abbot *Fabretti* is likewise buried in this Church, where we Bust of
 see his white Marble Bust, with the following Inscription. the learn-
 ed *Fabret-*
ti, and its
 Inscrip-
 tion.

D. O. M.
Raphaeli Fabretto Gasparis F. Vincentyn.
Patritio Urbinati, et S. C.
Ob Antiquitates Urbis inlustratas,
In Romanos Patritios cum Gente sua adlecto.
Alexandri VIII. à supplicibus Libellis,
Vaticanae Basilicae Canonico,
Archivii Apostolici Molis Hadrianae Praef.
Viro Italis Exterisque notissimo,
Qui dum Agri Romani Descriptionem pararet,
Odiit VI. Id. Febr. A. D. M.DCC.
Vixit Ann. LXXIX. Mens. VII.
Gaspar Fabrettus Josephi Fratris F.
Magister Militum Provinciae Urbinatum
Ex Testamento B. M. P.

The Sense of which Inscription is thus: “ *Raphael Fabretti* was born in
 “ the *Vicentin*, created a *Roman* Patrician on account of his learned Illu-
 “ strations of the Antiquities of this City, and raised to several Posts of Di-
 “ stinction by the Popes. He died at *Rome* in 1700, aged 79, as he was
 “ going to publish a Description of the *Roman* Territory.”

* See Vol. I. P. 456, 457.

But

1707.
Octob. 16.
R O M E.
A fine
Statue of
J. C.

But the chief Curiosity in the Church of *Minerva* is the white Marble Statue of *Jesus Christ* naked, with his Cross, and the Workmanship of the celebrated *Michael Angelo Buonarota*, called by the *Italians*, the *Prince of the Sculptors*. 'Tis as big as the Life, and reckoned a most excellent, and even an inimitable Piece, by the greatest *Virtuosos*, who are daily seen to stare at it, with a kind of extatic Admiration. Nay, the very *Vulgar* are in a Rapture at the Sight of it. No wonder therefore, if thousands of good Catholic Souls resort to this Church, in order to worship the beautiful Image of their Saviour. Their Zeal in kissing of it is so constant and fervent, that they have been obliged to cover one of its Legs with a Copper-plate, to prevent its being quite worn out by the frequent Kisses.

Body and Room of St. Catharine. Here is also preserved the sacred Body of St. *Catharine* of *Sienna*. In the Sacristy is shewn a small Chapel, said to be the Room where this pious Woman lived formerly for many Years.

Portions given to young Women. A very laudable Ceremony is annually performed in this Church, in the Presence of the Pope, of several Cardinals, and other Persons of Distinction. They meet on the Festival of the Virgin *Mary's* Annunciation, and chuse four hundred young Maids, to whom they generously grant a handsome Marriage Portion; which having obtained, they seldom wait long for a Husband. 'Tis amazing, that an Establishment so commendable and useful to the fair Sex, is not imitated in many other Countries. Substantial old Batchelors and Virgins ought particularly to encourage it every where to the utmost of their Power.

Dominican Convent. The *Dominican* Convent belonging to this Church is the ordinary Residence of the General of the Order, and contains a numerous and well chosen Library. Two Conclaves were formerly held in it, who elected the Popes *Eugene IV.* and *Nicholas V.*

Giustiniani Palace. In returning home, we entered the *Giustiniani* Palace, standing not far from the *Pantheon*. No House in *Rome* contains such a Multitude and vast Variety of Statues, Busts, and Paintings. The Court, the Stair, the Halls, the Gallery, the Apartments, in short every Corner is crouded with them. The Statues are positively said to amount to the Number of eighteen hundred and sixty seven, and the Pictures to six hundred, most part of which are counted Originals.

Its chief Statues. The most esteemed among the former are a dying *Cleopatra*, an *Apollo*, a *Leda*, a *Harpocrates*, God of *Silence*, an *Ephesian Diana*, a *Venus Herma-phrodite*, a *Rome* triumphant, a *Scipio Africanus*, a *Marcellus*, the Consul, who was killed in an Ambush by *Annibal*, a *Caius Cestius*, the same whose Tomb stands near the Gate of *Ostia*: The Heads of *Jupiter Ammon*, of *Homer*, of *Alexander the Great*, of *Touch-Stone*; of *Vitellius*, of *Nero*, of the *Tiburtine Sybil*. But nothing comes up with the Statue of *Minerva*, which I mentioned before, as having been placed in the Temple built by *Pompey* in honour of that Goddess. It stands in the Gallery, and is indeed a most wonderful Piece of Workmanship. Its Face, Helmet, and more particularly its Drapery, are beyond Expression beautiful. All *Virtuosos* are

are perfectly in love with this Statue, and the Owner keeps it with as much Care and Affection as the *Trojans* of old did their *Palladium*. 1707.
Octob. 16.

As to the Paintings, the following are reckoned the most curious; a St. *John* and the Virgin, by *Raphael Urbino*; a dead *Christ*, with *Nicodemus* and the Virgin, by *Michael Angelo*; a *Christ* in *Gethsemane*, another before *Pilate*, and a *Madonna*, by *Titian*; a *Christ* speaking to his Mother, and one speaking to St. *Peter*, by *Annibal Carrache*; a St. *Luke*, a St. *Paul*, and a St. *Anthony*, by *Guidi*; a *Madonna*, and a Marriage of *Cana*, by *Paul Veronese*; a Death of *Seneca*, by *Lanfranc*; a St. *Peter* and a St. *John*, by *Dominican*; an Our Lady, and the Murder of the *Innocents*, by *Poussin*; a *Madonna*, by *Andrea del Sarto*; a Scourging, a *Christ* carrying his Cross, and a Descent from the Cross, by *Caravaggio*; a *Madonna*, by *Corregio*; a Transfiguration, and a Descent from the Cross, by *Guercino*; a *Madonna*, *Christ's* Entry into *Jerusalem*, and a last Supper, by *Albano*; a most beautiful Scourging, by old *Palma*; *Jesus Christ* healing *Peter's* Mother-in-law, by *Pietro Perugino*; the *Canaanitish* Woman, by *Annibal Carrache*; a Wedding of *Cana*, by *Baglione*; a *Madonna*, by *Mutiano*; a St. *John*, by *Tintoret*; a *Christ* crowned with Thorns, by *Bourguignon*; and an *Annunciation*, by *Vouet*. ROME.
And fine
Paintings.

The *Giustiniani* Palace is of *John Fontana's* Architecture. The Doors of all the Halls, Rooms, Closets and Galleries in it, are encrusted with the finest kind of *Verd antique*. The Inside of the Apartments and the Furniture are proportionably rich and fine. But to return to the Baths of *Nero*. Other Or-
naments.

About one hundred Paces from them stood anciently the *Basilica* of *Alexander Severus*, of which not the least Remains are now to be seen. Near it was the same Emperor's *Circus*, called *Circus Agonalis*, by reason of the Games and Combats instituted in honour of *Janus Agonalis* by King *Numa*, and which used to be celebrated on the same Spot where this *Circus* was raised. *Ovid*, in the first Book of his *Fasts*, having mentioned several Opinions concerning that Denomination, gives this as the true one. Octob. 17.
Basilica of
Severus,
and Circus
Agonalis.

*Quattuor adde dies ductis ex ordine Nonis,
Janus Agonali luce Piandus erit.
Nominis esse potest succinctus causa minister,
Hostia cœlitibus quo feriente cadit.
Pars, quia non veniant Pecudes; sed agantur, ab actu
Nomen Agonalem credit habere diem.
Pars putat hoc festum Priscis Agnalia dictum,
Una sit ut proprio littera dempta loco.
Fas etiam fieri solitis ætate priorum
Nomina deludis Græca tulisse diem.
Et prius antiquus dicebat Agonia sermo.
Veraque judicio est ultima causa meo.*

1707.
Octob. 17.

ROME.
The Na.
vonna
Square.

Church of
St. Agnes
very fine.

Remarkable
History of St.
Agnes.

All devouring Time, or perhaps the *Goths* and *Vandals*, have intirely destroyed that *Circus*, now called *Piazza Navona*. 'Tis unquestionably the most magnificent, and the largest Square in *Rome*; being surrounded with stately Buildings, two hundred Paces long, and one hundred in Breadth. Two Churches likewise adorn it, particularly that of St. *Agnes*, which was intirely rebuilt by Pope *Innocent X.* of the House of *Pamphili*, and finished by his Nephew Prince *Camillo Pamphili*, and his Son now living.

Its Architecture is admirable, being the Workmanship of the famous *Rainaldi* and *Borromino*. The Paintings and Bas-reliefs are no less beautiful; and among these last the Artists chiefly value that on the high Altar, by *Domenico Guidi*; the Martyrdom of St. *Emerentiana*, the Statue of St. *Agnes* in the midst of the Flames, by *Ercole Ferrata*, and the Martyrdom of St. *Cecilia*, by *Antonio*. The Dome was exquisitely painted by *Cyro-Ferri*, but since intirely spoiled by a young Painter, who rashly attempted to enliven its Colours. The four Angles of this Dome are done by *Battista Gaulli*, a *Genoese*, surnamed *Baccici*; and the Cupola of the Sacristy is by *Peter Perugini*.

Having viewed the Church, we were led into a subterraneous Chapel under the same, which, according to the Legend of St. *Agnes*, was anciently an infamous Place, but afterwards sanctified by that holy Virgin's Miracles and Martyrdom. The Story is very remarkable, and runs thus: St. *Agnes* was of noble Extraction, and a most beautiful young Lady. A *Roman* Gentleman, Son to *Titus Sempronius*, Prefect of the City, falling desperately in love with her, courted her for a Wife; but unwilling to break her Vow of Celibacy, she gave him a flat, tho' handsome, Denial. His Father, highly resenting the Refusal, ordered the poor Creature to be stripped stark naked, dragged through the Streets in that Condition, and conveyed to this Bawdy-house, in order to be prostituted to his Son, and other People. But, to his great Astonishment and Confusion, Heaven interposed in favour of his chaste and faithful Servant. Her long and thick Locks covered her naked Body as she went along full as well as a complete Suit of Clothes would have done; and on her Arrival at the appointed Place, she was suddenly surrounded by a wonderful Light, which screened her both from the Sight, and the impure Assaults of her Lover and other Bystanders. The young Man's Passion being highly raised by these Obstacles, he became raving mad, fell into Fits, and died on the Spot. Far from rejoicing at this Accident, the ever good-natured, the ever charitable St. *Agnes* brought him to Life again, by her fervent Prayers to almighty God. Unmoved, no more than a Rock, at this wonderful Act of Forgiveness and Humanity, and still resolved to be revenged of this pious Virgin, *Sempronius* caused her to be flung into a dreadful Fire. But even that did not avail; St. *Agnes*, like another *Moses*, in the Red-sea, escaped safe and sound, commanding the Flames, as he did the Waters, not to approach her. A less inexorable Tyrant would infallibly have stopped here, and acknowledged the Hand of God in all these Wonders; but this monstrous

strous Persecutor, blinded by his Rage, persisted to the last in his bloody Intentions. In short, he barbarously ordered her Head to be struck off, and thus procured her the honourable Crown of Martyrdom.

Such is the tragical, and, at the same time, the most edifying History of St. Agnes. The Poet Mantuanus relates it very ingeniously in the following Lines:

1707.
Octob. 17.
ROME.
Related
by the
Poet Man-
tuanus.

*Huic Genitor Præfectus erat : teneramque Puellam
Quò Juvenis tantos vel sic extingueret ignes
Prostitui, nudamque trahi per compita jussit :
Dum trahitur (res mira) suis sic clausa repente est,
Sic vestita comis, ut opus non esset amictu.
At domus immundæ tenebrosa et olentica Floræ
Quò perducta fuit, tantâ resplenduit aurâ
Lucis, ut immenso radiorum ardore sepulta,
Non posset virgo à turba spectante videri.
Cum verò jubar id sanctum furibundus, et æstus
Impatiens tanti temerè incurrisset Amator
Expiravit agens animam fœdam et grave olentem.
Ipsa autem juvenem precibus commota parentis
A Styge vitales iterum revocavit ad auras.
Ardentes, heu ! nuda rogos intrare coacta
In geminas jussit flammam descendere partes ;
Et veluti Moses quondam maris æquora rubri,
Innocuas præbere vias incendia fecit.
In fauces tandem gladio violenter adactò,
Limina victricem tulit ad cœlestia palmam.*

The other Church in the Navonna Square belongs to the Spaniards. It Church of was founded and richly endowed by Pope Alexander VI. otherwise Rodrigue St. James. Borgia, who, as well as his Son Cesar, was one of the most abominable Monsters that ever lived. The Chapel of Monsignore San-Diego is one of its greatest Ornaments, being all over painted by Albano, after the Draughts of Annibal Carrache. Among several Tombs I took particular notice of one containing the Remains of Petrus Ciaconius of Toledo, a very learned Man and able Critic. The Church is dedicated to St. James, and its divine Service is performed by Spanish Priests only.

Next to that of St. Agnes stands the vastly large Pamphili Palace, built by Pope Innocent X. for the famous Donna Olympia, his Sister-in-law, and generally thought to have been his Mistress. Like all other Palaces in Rome, this is ornamented with an Infinity of beautiful Pictures, by the best Hands, such as Guidi, Guercin, Caravaggio, and other great Masters. The Arch of the Gallery is painted by Pietro da Cortona, who has represented upon it the principal Actions of Æneas. The Freeze of the great Hall is done by Camassei, and the whole Building was raised by Rainaldi, a celebrated Architect.

1707.
R O M E.
Octob. 17.
Other Pa-
laces, and
beautiful
Fountains.

Several other Palaces adorn this fine Square, particularly those of the *Ursini*, of the *Torres*, and of *Cupis*, and which it would be endless to describe. Three beautiful Fountains stand here likewise, the middlemost of which is counted to be the most magnificent in all *Europe*. 'Tis the Workmanship of Cavalier *Bernin*, who, as we were told, endeavoured, by rendering it as fine as possible, to make a kind of Amends for his gross Oversight in digging too near, and thus considerably weakening, some of the large Piles which support the Dome of *St. Peter's Church*, when he was about contriving a Stair-Case near them.

The chief
Fountain
described.

From the Middle of a very large Basen rises a Rock, framed in the Form of a vaulted Grotto, out of which come forth several Animals; such as a Lion, a Sea-Horse, a Dragon, and some Dolphins, who seem to swim in that great Basen, which is always full of Water. At the four Corners of the Rock are as many *Colossian* Marble Statues, in a sitting Posture, and representing the four most famous Rivers in the World. The first, done by *Claudio Francese*, represents the *Danube*; the second, by *Francisco Baratta*, holding an Oar, the *Ganges*; the third, by *Giacomo Fancelli*, with its Head covered, represents the *Nile*; and the Fourth, by *Antonio Raggi*, the immensely large River in *America*, called *Rio de la Plata*.

A curious
Obelisk.

The same Rock is likewise adorned with several Palm Trees, the Family Arms of *Innocent X.* and his Papal Arms, namely, *St. Peter's Keys*, and the Pontifical *Tbiara*. On its Top, and upon a Pedestal stands the Obelisk, which this same Pope caused to be dug out of the Ruins of *Caracalla's Baths*, in the *Via Appia*, and near the Church of *St. Sebastian*. 'Tis about seventy five Palms high, covered with Hieroglyphics; and on its Point is perched a Dove, with an Olive Twigg in its Beak, and Lilies about its Neck, as being Part of the *Pamphili* Family's Coat of Arms, of which Pope *Innocent* was.

Four In-
scriptions
upon it,

On the four Faces of the Pedestals, the following pretty Inscriptions are to be read.

OBELISCUM.

Ab Imp. Ant. Caracalla Romam advect.

Cum inter Circi Castrensis rudera

Confractus diu jacuisset.

Innocentius decimus Pont. Opt. Max.

Ad Fontis Foriq. Ornatum

Transtulit. instauravit. erexit.

Anno Sal. MDCLI. Pontif. VII.

INNOCENTIUS X. PONT. MAX.

Niloticis Aenigmatib. exaratum Lapidem

Amnibus subterlabentibus imposuit

Ut salubrem

Spatiantibus amoenitatem.

Sitientibus potum.

Meditantibus escam

Magnificè largiretur.

INNO-

through ITALY.

INNOCENTIUS X. PONT.-MAX.

Natali Domo Pamphilia

Opere cultuque amplificata.

Liberataque inopportunis aedificiis

Agonali Area.

Forum Urbis celeberrimum

Multiplici Majestatis incremento

Nobilitavit.

NOXIA ÆGYPTIORUM MONSTRA

Innocens premit Columba,

Quae Pacis oleam gestans,

Et Virtutum Liliis redimita

Obeliscum pro Tropheo sibi Statuens,

Romae Triumphat.

59

1707.
Octob. 17.
ROME.

“ This Obelisk, formerly brought to *Rome* by the Emperor *Caracalla*,
“ having a great while lain broken, and buried among the Ruins of the
“ *Circus Castrensis*, was, by the Care of Pope *Innocent X.* handsomely re-
“ paired and erected here, as an additional Ornament to the Square and
“ Fountain, in the Year 1651.”

“ To afford an agreeable Sight to those who are taking the Air in this
“ Square, Drink to the Thirsty, and Matter of Meditation to the Learn-
“ ed, the same Pope has raised this stately Fountain, and erected this an-
“ cient Obelisk, ornamented with *Egyptian* Hieroglyphical, or Emblema-
“ tical Figures.”

“ The said Pontif, of the House of *Pamphili*, having cleared the an-
“ ciently so called *Circus Agonalis*, now *Navona Square*, and the finest in
“ the whole City, of its scattered Ruins, and other cumbersome Edifices,
“ has embellished it with a vast Variety of magnificent Ornaments.”

“ The *Innocent Dove*, trampling upon the noxious *Egyptian* Monsters,
“ bearing the pacific Olive-Branch, adorned with Lilies, the Emblem of
“ Purity, and other Virtues, and using this Obelisk instead of a Trophy,
“ now triumphs in the City of *Rome*.”

As to the two other Fountains, they have nothing very remarkable a- The other
bout them, excepting a Triton and a Dolphin, done by the famous *Michael* Fountains.
Angelo, which are in the middle of that standing before the *Pamphili* Palace.

A pretty considerable Market is held, every *Wednesday*, in the *Navonna* *Navonna*
Square, where all Sorts of Goods, especially Provisions, are sold: And Square
every *Sunday*, during the whole Summer, a vast Quantity of Water, to the artfully
Height of two or three Feet, is let into it, by opening a certain Number over-
of Pipes. This Refreshment draws a vast Concourse of Nobility, who flowed
sort hither in their Coaches, and drive thro' the Water, to breathe a cool
Air towards the Evening.



Rome. *Vast Number of stately sacred and prophane Buildings, which formerly stood about the Circus Agonalis, now Navonna Square. The Savelli Palace, and its Curiosities. The Ninth Ward of ancient Rome described, and its principal public Buildings. Accurate Description of the magnificent Farnesian Palace. Infinite Variety of Statues and Paintings therein contained. The Gallery painted by Carrache, a most admirable Performance. A merry Story of that Painter, and Paul III. This Pope a great Encourager of Vice, and his Conduct justified by a Jesuit. Several monstrous Propositions advanced by other Gentlemen of the same Order.*

Octob. 17.
Amphi-
theatre of
of Statili-
us Taurus,
&c.

THE Amphitheatre of Statilius Taurus, the Theatre of Cornelius Balbus, and the *Theatrum Lapideum*, stood anciently between the Circus Agonalis, or Navonna Square, the Pantheon, and the Circus Flaminius: But not the least Remains of these famous Structures are now to be seen. Even those of the Circus Flaminius, which gave its Name to the ninth and largest Region, or Ward of old Rome, are little or nothing, and scarce visible in the Neighbourhood of the Churches of St. Lucia and St. Angelo in Piscina. It went also by the Name of Circus Apollinaris, on account of a Temple of Apollo, standing very near it.

A Glass-
House in
Old Rome.

In the same Circus was a Glass-house, wherein used to be made several Sorts of curious Pieces; particularly Vases, adorned with Tags and Beads, of a great Variety of Colours, resembling Precious Stones. They were even so artfully contrived, as to bear hot boiling Water, without breaking or tarnishing. This we are told by Martial, in the twelfth Book of his Epigrams, where, speaking to one Flaccus, he says:

*Cum tibi Niliacus portet crystallæ Cataplus,
Accipe de Circo pocula Flaminio,
Nullum sollicitant hæc, Flacce, toreumata furem,
Et nimium calidis non vitiantur aquis.*

And
many
Temples.

Several other Temples, besides that of Apollo, stood likewise about the Circus; such as the Temples of Minerva, of Brutus Gallæicus, so named from Galicia, a Province in Spain, which he had subdued; of the *Fortuna Equestris*, of Juno, and the Portico of the Argonauts. But of all these Buildings nothing is now in being, except a few fluted Columns, and a small Front, almost entire, which belonged to the Temple of Juno, with a Frag-

a Fragment of an Inscription, importing, that it was repaired by the Emperor *Septimius Severus*.

1707.
O. 17.

As to the Theatre of *Pompey*, or *Theatrum Lapideum*, it filled that whole Space which is from the Street called *Strada di Chiavari*, to the Square named *Campo di Fiore*. It was all built of Stone; and both the first of that Kind, and the most superb in the whole City; and so very extensive, as to be able to contain upwards of eighty Thousand Spectators. Having been consumed by a dreadful Fire, *Tiberius* began to repair it, and *Caligula* completed the Work. Soon after, it suffered greatly by another Conflagration, but *Claudius* repaired the Damage. *Nero* beautified it to an extravagant Degree; for he caused it to be all over gilt in one Day, for the Reception and Coronation of *Tyridates* King of *Armenia*. Finally, this Theatre being entirely ruined by Time, *Theodoric*, King of the *Ostrogoths*, rebuilt it from the Ground. Nothing of it is now to be seen, but a few Vestiges in the Stables of the *Orfini* Palace, inhabited by the Family of the Princes *Pii*. The two Horses standing on the Ballustrade of the Capitol, were part of the Ornaments of this noble Structure.

ROME.
Theatre
of Pompey,
and its
History.

The same General raised a Temple, near his Theatre, which he dedicated to *Venus Victrix*; and a *Curia*, or Court, since called by his Name, *Curia Pompeii*. In this very Court, *Julius Caesar*, his great Antagonist, was afterwards murdered by *Brutus*, *Cassius*, and their Confederates. It stood on that Spot of Ground which lies between the *Orfini* Palace, and the Church of *St. Andrea della Valle*. As the Workmen were laying the Foundation of this Church, in 1658, under the Popedom of *Alexander VII*, they found some Marble Columns, which had belonged to that Building. A few others of the same may be seen to this Day, at a Sculptor's House, near the *Conci* Palace.

His
Temple
of Venus
Victrix.

Not far from the beforementioned *Portico of the Argonauts*, was anciently the Theatre of *Marcellus*, built by *Augustus*, in the Name of his Nephew, *Octavia* his Sister's Son, and afterwards his Son-in-law. To this Structure he joined a most beautiful Portico, in Honour of the said Sister, which was called by her Name *Porticus Octaviae*. Besides many other Ornaments, it was particularly remarkable for its Statues, which were all counted Master-Pieces. And yet those of the Nine Muses, by *Timarchides*, and of a Satyr, by the famous *Praxiteles*, out-did them all, by many Degrees.

Theatre
of Marcellus
and
Porticus
Octaviae.

Pliny observes, that the Theatre of *Marcellus* was raised on the Ruins of the Temple of *Piety*. Its Architecture was of the *Doric* and *Ionic* Order, and sixty Thousand People could easily sit in it. Part of this stately Structure is still standing, and the Palace of Prince *Savelli*, perpetual Marshal of the Conclave, Knight of the Golden Fleece, and Grandee of *Spain*, is raised upon it. The Church of *St. Maria in Portico* stands on the Ruins of *Octavia's* Portico.

Remains
of both.

The chief Curiosities of that Palace are, two very antique Marble Tombs, loaded with many Figures of various Kinds; two fine Bas-reliefs, the one representing a Combat of Gladiators against Lions, and other ravenous

Savelli
Palace,
and its
Statues
and Paint-
ings.

Animals;

1707.
Orob. 17.
ROME.

Animals: the second, *Marcus Aurelius*, with a Man at his Feet, in a suppliant Posture. The Statue of young *Marcellus*, dug out of the Ruins of his Theatre; and that of the celebrated *Popilius Lenas*, tracing, with his Rod, a Circle in the Sand around *Antiochus*, and obliging that Prince to give a peremptory Answer to his Demands, before he went out of it. This curious Statue was found among the Ruins of the City of *Alba*. In the same Palace are likewise a considerable Number of fine Paintings, by the best Hands; such as, *Peter de Cortona*, *Carrache*, *Titian*, *Caravaggio*, *Dominican*, *Tempesta*, *Carlo Maratti*, and others.

The
Ninth
Ward of
ancient
Rome.

This Ninth Region, wherein stood all the aforesaid Buildings, was, by far, the biggest of the Fourteen, into which *Augustus* divided ancient *Rome*. It extended from the *Porta Flaminia*, to the *Forum Olitorium*, or Herb-Market, and the *Pons Palatinus*, and thus occupied that entire Space which is between the *Tyber* and the *Via Lata*, as far as the Foot of Mount *Capitolin*, and the Quarter of the great *Circus*. No Wonder, therefore, if this Ward contained more publick and private Buildings, than any of the Fourteen.

Vast
many
public
Buildings
in it.

The most eminent among the former, were, the *Diribitorium*; the *Septa Trigaria*, the *Equiria*, the Mausoleum of *Augustus*, the Temple, the *Basilica*, and the Column of *Antoninus*; the *Pantheon*, the Amphitheatre of *Statilius Taurus*; the Theatres of *Balbus*, of *Pompey*, and of *Marcellus*; the *Circus Flaminius*, and the *Agonalis*; the Baths of *Agrippa*, of *Adrian*, and of *Alexander Severus*; the *Basilica* of this last; the Portico's of *Philippus*, of *Cn. Octavius*, of *Octavia* Sister to *Augustus*, and of the *Argonauts*; the *Villa Publica*; the *Castra Læticariorum*; the Temples of *Bonus Eventus*, of *Minerva*, of *Serapis*, of *Apollo*, of *Vulcan*, of *Hercules*, of *Venus Viatrix*, of *Janus Bifrons*, of *Piety*, of *Brutus Gallaicus*, of *Minerva Calcidica*; and the Prisons of *Appius Claudius*, the *Decemvir*. Besides all these Edifices, this Ward contained thirty two *Ædícula's*, or small Chapels, thirty large Cross-ways, two hundred capital Streets, and above one Thousand eight Hundred considerable Houses.

Orob. 18.
Farnesian
Place
very mag-
nificent.

Among those raised here by the modern *Romans*, that which is called the *Farnesian Palace*, (now the ordinary Residence of the *French* Ambassador) may unquestionably be ranked among the most magnificent. The Area, or Square before it, is adorned with two Fountains entirely similar, whose Basins, of Oriental Granite, were dug out of the Ruins of *Titus's* Baths, in the Year 1537. *Anthony de Sangallo* begun it, when *Paul III.* was only Cardinal *Farnese*, who immediately after his Promotion to the Papal See, altered the Plan, and caused it to be thus magnificently built, after a vastly more perfect one, drawn by the famous *Michael Angelo*. The following Lines, intimating, a little too hyperbolically, that this Structure is the finest, not only in *Rome*, but in all the World, are to be read upon it:

Tertius

Tertius has Paulus struxit Farnesius Aedes,

Quarum forma oculos ponitur ante tuos.

Aspicias immensos, Hospes, qui frontis bonores,

His similes, dices, Roma nec orbis habet.

1707.
Octob. 18.
ROME.

'Tis laid out in Form of a perfect Square, consisting of four large Wings, which contain a spacious Court, with its Galleries, supported by lofty Columns. The Front is an Hundred and eighty Foot wide, ninety in Height, and its large Cornish is a wonderful Ornament to the whole Structure; which being entirely insulated, one may walk round it without any Obstacle, and enter its Court by four Gates standing in the four Fronts.

Its Description.

The first Object which strikes the Eye of the Spectator in this Court, is several most beautiful Statues; and among them the celebrated *Hercules*, well known under the Denomination of *Hercules Farnese*, and formerly dug out of the Ruins of *Caracalla's* Baths. By the Greek Words engraven upon it, we learn, that the Maker was the famous *Athenian* Sculptor *Glycon*. When this Statue was first found, it had but one Leg, the other being lost among the Rubbish. But *Michael Angelo* supplied this Defect, and with so much Skill, that the restored Leg cannot be distinguished from the original one. Tho' this be certainly a most masterly Piece of Workmanship, yet *Virtuoso's* in general are apt to find Fault with the Head of the Statue, thinking it too small for the Body. Over-against it, stands another of *Hercules*, done in Imitation of the *Farnesan*, and very much resembling it, tho' it be only a Copy.

The Farnesan Hercules, a fine Statue.

We likewise see here a fine Statue of *Bellona*, with a compleat Armour; another still more beautiful, of *Flora*, whose Drapery is particularly admired; and two Gladiators, no less esteemed, one of which is thought to represent *Commodus* the Emperor, who set up for a topping Gladiator, and was, in the Opinion of most People, begot by a Fellow of that Profession, whom his Mother *Faustina* was in Love with to Distraction, and not by honest *Marcus Aurelius*, his supposed Father. This Statue holds, by one Foot, a Boy, who hangs over its Shoulder, and is reckoned a most excellent Piece. *Virtuoso's*, however, do not admire the Child, it being vastly inferior to the Gladiator. From which they naturally enough conclude, that the most celebrated Artists of Old, used very often to finish only the main Figure of a Group, and give up the rest to their Apprentices.

Those of Flora, Bellona, and Commodus.

The other Statue represents *Myrmillo Spicillus*, likewise a Gladiator, and very famous in *Nero's* Time. He gained a great many Victories in those bloody Sports; and being a Slave, was made free by that Emperor, on account of his great Performances.

In this Court stands also the fine Statue of *Tuscia* the Vestal, who, being accused of breaking her Vow of Chastity, justified her Innocence, by carrying Water in a Sieve from the *Tyber* to the Temple of *Jupiter Capitolinus*. This Piece is of black Marble, and bigger than the Life. The Head,

That of the Vestal Tuscia.

1707. Head, the Arms, and one of the Feet, are modern, but perfectly well
 Orob. 18. joined.

ROM E.
 Two an-
 cient Pe-
 destals,
 and their
 Inscrip-
 tions.

There are likewise here several Pieces of Antiquity of another kind ; such as two Pedestals ; the one, found among the Ruins of the Temple of *Peace*, bears an Inscription, mentioning the Dedication of that Temple, performed by *Vespasian* ; the other has also an Inscription hinting at some Victory gained by the same Emperor. They are as follows :

PACI. AETERNAE.
 DOMVS. IMP. CAES. VESP. AVG.
 ET. LIBERORVM. EJVS. SACRVM.

VICTORIAE.
 IMP. CAES. VESP. AVG.
 SACRVM.

Two cu-
 rious old
 Tombs.

But the most remarkable Singularities, in my Opinion, are, a very an-
 tique Marble Tomb, which, in the Time of *Paul III.* was found in the
Appian Road, and under the Mausoleum of *Cacilia Metella* ; another said
 to have contained the Ashes, inclosed in a Cryстал Chest, of *Tullia*, the
 beloved Daughter of *Cicero*, together with a sepulchral Lamp, which, we
 are assured, was still burning, when the Tomb was opened. Any other
 Man but this Pope would undoubtedly have preserved the Ashes of these
 two Women as a very great Curiosity ; but he, on the contrary, and very
 foolishly, ordered them to be flung into the *Tyber*.

And Sta-
 tues.

I had almost forgot mentioning the two Statues of *Augustus*, and of the
 Goddesses called *Fortuna Redux* ; and the Heads of the Emperors *Vespasian*
 and *Antoninus Pius*, to be seen under the Portico, as we enter the Court.

The Far-
 nesian Bull,
 an exqui-
 site Piece.

In a Back-court, towards the *Tyber*, we viewed, with an extreme Satis-
 faction, that famous Marble Groupe, commonly called the *Farnesian Bull*.
 This wonderful Piece is cut out of one single Block of Marble, tho' it con-
 sists of no less than five Figures, representing *Dirce*, *Zethus* and *Amphion*
 binding her to the Bull ; their Mother *Antiope*, who seems to incite them
 to that cruel Action ; the Bull itself, and a Dog. 'Tis the Workmanship
 of *Apollonius* and *Tauriscus*, two eminent Statuaries of the Island *Rhodes* ;
 from whence the Emperor *Caracalla* caused it to be conveyed to *Rome*, and
 placed in his magnificent Baths standing at the Foot of Mount *Aventine* ;
 among the Ruins of which it was found, under the Popedom of the said
Paul III. together with all the other Statues I have already mentioned.

Silly Ob-
 servation
 of Burnet
 upon it.

Every Part of this celebrated Groupe is exquisitely beautiful, and counted
 by all Virtuoso's among the most wonderful Curiosities of this City, nay,
 as having perhaps no equal in the World. The renowned Bishop of *Salis-
 bury* seems, however, tho' not much for his Credit, to be of another Opi-
 nion. These are his memorable Words : *The History of this Performance
 not being well known, I cannot say much about it. The Sculpture, tho' fine,
 does not appear to me to have the Delicacy of the best Ages ; and I took infi-
 nitely more Pleasure in contemplating the Bust of Socrates, than in viewing all
 the Wonders of this Bull.*

Among

Among these *real* (and not *pretended*, as the Doctor seems to intimate) *Wonders*, nothing is more admired by the *Connoisseurs*, than the Rope which binds the unfortunate *Dirce* to the Bull's Horns. The Place where this most excellent Piece stands, is over and above adorned with an Infinity of other Statues; some intire, the most remarkable of which is that of the God *Terminus*; some are very much mutilated by Time or other Accidents, and several so shattered and disfigured, that nothing can be made of them.

1707.
Octob. 18.
R O M E.
Many
other Sta-
tues in a
Court.

On the Stair-case, which is of an extraordinary Heighth and Breadth, we see two tall, antique Marble Statues, representing the Ocean and the *Tyber*, with a little *Arion* riding on the Back of a Dolphin. At the Entrance of the great Hall stand two chained *Barbarian Kings*; and in the Hall itself, among a vast Number, the Statues of *Charity* and *Plenty*, by *Guglielmo della Porta*; of the three *Horatii*, and the three *Curiatii*, with Swords and Daggers in their Hands; and the fine Groupe of the famous General *Alexander Farnese*, Duke of *Parma*, and Governor of the *Spanish Netherlands*, crowned by Victory, and trampling upon Heresy and Rebellion.

On the
Stair, and
in the
Hall.

And here I cannot forbear quoting the most excellent Observation of the ever judicious Mr. *Lassels* on this admirable Piece of Workmanship. He says, with his usual Sense and Gravity: *That this Statue ought, by all means, to have been erected in an eminent public Place, in order to teach Mankind to beware of Rebellion, the Daughter of Heresy, a most profligate and pernicious Mother.*

Pitiful
Remark
of Lassels.

The Anti-chamber of the first Apartment is all over painted in *Fresco* by *Salviati* and *Thaddeo Zuccaro*; representing the principal Actions of Pope *Paul III.* the Peace made between the Emperor *Charles V.* and *Francis I.* of *France*, and *Luther* disputing against Cardinal *Cajetan*.

Paintings
in the A-
part-
ments.

One of the Rooms is filled with Busts of several Emperors, the chief of which are those of *Julius Caesar*, of *Augustus*, of *Vespasian*, of *Titus*, of *Domitian*, of *Trajan*, of *Adrian*, of *Marcus Aurelius*, of *Commodus* and *Caracalla*. Here is also a small, but highly valued, Statue of *Meleager*, and those of *Tancrede* and *Clorinda* on Horseback.

And curi-
ous Busts.

In the Chamber called the *Philosophers Room*, are seen the Heads of *Homer*, *Solon*, *Zeno*, *Plato*, *Aristides*, *Diogenes*, *Lysias*, *Carneades*, *Euripides*, *Cimon*, *Posidonius*, *Cicero*, *Brutus*, *Sallust*, *Virgil*, *Ovid*, *Seneca*, *Marcus Aurelius*, with the Statues of *Venus*, *Mercury*, *Cn. Martius*, who is drawing a Thorn out of his Foot; of *Antinoüs*, of *Lucius Verus*, and *Caracalla*.

The Phi-
losophers
Room.

From hence we stepped successively into nine or ten other Chambers, all filled with exquisite Paintings, done by *Raphael*, *Michael Angelo*, *Titian*, *Guidi*, and other eminent Masters, which it would be endless here to enumerate. Besides these Rooms, there is a large Closet, painted in *Fresco*, and highly esteemed by the *Virtuoso's*.

Other
Cham-
bers.

This done, we viewed the Library, containing a considerable Number of curious and scarce Books; several Miniatures and Paintings, by *Raphael*.

The Li-
brary, and
its Curio-
sities.

1707.
Octob. 18.

R O M E.

The beau-
tiful Gal-
lery.

phael, with the Draught of the last Judgment, by *Michael Angelo*; the *Adonis* and the *Venus* of *Titian*; an Ivory Crucifix, the Workmanship of the same *Michael Angelo*, and thought to be a complete Master-piece.

But among all the Curiosities of this noble Palace, nothing is so much admired as its fine Gallery, painted in *Fresco* by *Annibal Carrache*, representing the *Amours* of the Gods and Goddesses, with the History of *Andromeda*. All these several Paintings are so surprisngly beautiful, that the best Judges are of opinion, that no Gallery in *Rome*, nor even in the whole Universe, can be compared to this of the *Farnesian* Palace. No wonder therefore, if every one of them has been engraven upon Copper-plates, and finely printed.

*La Bruy-
ere's* Re-
flection
upon its
Paintings.

However, as most part of the Figures drawn here by *Carrache* are naked, and in strange Postures, Monsieur *De la Bruyere*, an ingenious and modest *French* Author, took offence at the Sight of them, and thought fit to give both the Paintings and the Owner a severe Lash, in the following Words: *Que les saletés des Dieux, la Venus, le Ganymede, et les autres Nudites du Carrache, ayent été faites pour les Princes de l'Eglise, et qui se disent les Successeurs des Apôtres, le Palais Farnese en est la preuve.* "The *Farnesian* Palace is a standing Proof, that the Obscenities of the *Heathen* Gods, such as the *Venus*, the *Ganymedes*, and other Nudities drawn by *Carrache*, were made for Princes of the Church, who call themselves Successors of the holy Apostles."

Carrache
very ill
rewarded
for this
fine Per-
formance.

This Gallery puts me in mind of a merry Story told here as a Matter of Fact concerning the same. *Carrache* having finished it, *Paul III.* conferred with a Favourite of his, called *Gioseppino*, otherwise *Joseph d'Arpino*, about the Reward he had deserved for this admirable Performance. This Man, being likewise a Painter, but extremely jealous of *Carrache's* high Reputation, told the Pope, that two thousand Crowns would do very well; tho' he knew, in his Conscience, that an hundred thousand was scarce a sufficient Equivalent. The silly Pontif took his Word, and *Carrache*, hearing of this fine Transaction, was so enraged, that he swore, by his Maker, he would be revenged of him, and of his Adviser. He then left *Rome*, set out for *Naples*, and, having no Money in his Pocket, he was forced to travel on foot.

His droll
Revenge
of *Paul*
III. and
his un-
worthy
Favourite.

The first Stage he stopped at was a wretched Village called *Piperno*, where both the Fatigues of the Journey, and the Frettings of his Mind, threw him into a long and dangerous Fit of Illness. To compleat the poor Man's Misfortune, his Landlord grew very unruly, and at every Instant tied him for Money. *Carrache*, at a loss how to pacify the rude Fellow, thought at last of the following Expedient, which, he apprehended, would at once satisfy the Host and his own Resentment against the Pope. He had recourse to his Pencil and Colours, drew, on a Piece of a broken Chest, others say, on an old *Luth*, an Ass of a monstrous Size, in a magnificent Accoutrement, all over speckled with the ignorant Pon-
tif's

tif's Arms, and a Driver proportionably tall and big, representing to the Life the envious *Gioseppino*.

1707.
Octob. 18.

This Picture being finished, *Carrache* advised the Landlord to set it up instead of the old Sign-post of his Inn; which being accordingly done, all Travellers, struck at this new Sight, constantly stopped to stare at it, and occasionally spent Money in the House. Many of them being well acquainted with *Gioseppino*, could not but find out the Meaning of his Effigy's being placed there, and guessing at the whole Design of the Emblem. This occasioned a vast deal of Mirth and Laughter, and all at the Expence of the Pope and his worthless Favourite, whose excessive Mortification is easier to imagine than to express. Thus the poor and injured Painter found Ways and Means both to reward his Landlord for his Trouble and Charges, and to be even with his Enemies.

ROME.
Both very
much ex-
posed by
it.

By the by, this grand Vicar of *Christ*, and God's Representative upon Earth, *Paul III.* wonderfully kept up the Dignity of that high Station, particularly in encouraging Chastity, Purity of Mind, Heart and Body, so often prescribed to us in the Gospel. To be plain: The History of his Popedom positively asserts, that he had, in his Register, a long List of no less than forty five thousand Courtezans, all living in *Rome*, and who paid him regularly every Quarter a Ducat per Head. In consequence of this Tax, these good-natured Ladies had a full Power granted them to do with their Souls and Bodies whatever they thought fit, without incurring the Severity of the Law, or being, in the least, molested by the Officers of Justice.

That Pope
a great
Encoura-
ger of
Vice.

My Reader will, no doubt, startle at the hearing of this, and think it a scandalous Story broached by some spiteful Heretics, who had a mind to abuse the holy Church of *Rome*, in the Person of its Head. But far from it; we have it from the best Hands, not only from a good Orthodox Catholic, but a jesuitical Writer, *Græterus* by Name, who was Dean of *Ingolstadt* in *Bavaria*, and expressly mentions this Fact in his *Apology* for his Patron *Loyola*. Who would have expected that a zealous and dutiful Son, as a Jesuit is, of course, supposed to be, could ever have taken it into his Head thus openly and publicly to uncover the Nakedness of his own Mother? In this he followed the shameful Steps of one of *Noah's* Sons, and consequently richly deserved, like him, to be eternally cursed and damned.

This Fact
proved.

But this is not all. *Costerus*, another Jesuit, has had the Assurance, to attempt to justify this Licentiousness, which plainly supposes a most monstrous dissolute Life among the *Roman* Ecclesiastics: For he asserts, in plain Words, *That a Priest who keeps several Concubines, sins vastly less than if he married one single Wife.*

And justifi-
fied by a
Jesuit.

Nay, more than this. *Hasenmuller*, a German Author, relates in his *Jesuitical History*, that being at *Rome*, a Priest of that religious Order, named *Fabritius*, did not scruple to declare in his Presence, *That he would incomparably sooner commit Sodomy, in the Face of the whole World, than take a*

Monstrous
Tenets of
some of
that Or-
der.

Consort.

1707.
Octob. 18
ROME.

Confort. The same Writer goes still farther, when he adds, that another most worthy Companion of Jesus, had the tip-top Impudence to advance this execrable Proposition: *Non minus peccat sacerdos, si uxorem ducat, ac si cum mula rem habeat.* "A Person in Orders, sins no less in marrying a Woman, than in having to do with the most contemptible Brute."

Reflexion
upon
them.

This being the Case, must we in the least wonder at the universal and shocking Corruption, at the monstrous Debaucheries of all Kinds, which are predominant, and perpetrated without Controul all over *Italy*, but particularly in *Rome the Holy*? Is it amazing to see here Swarms of Ladies of Pleasure hovering and roving bare-faced about the Streets, and, as it were, in the very Sight of the High Priest of the *Christian Church*? Can we so much as be tempted to look upon what we have mentioned of Pope *Paul III.* as a fabulous and malicious Invention?

C H A P. X.

Rome. *Pichini Palace.* A beautiful *Colossian Statue of Pompey the Great, and remarkable Law-suit about it.* *Spada Palace.* The *Chancery, a noble Structure, described at large.* Vast Number of all Sorts of *Curiosities contained in it.* Church of *St. Laurence in Damaso very beautiful.* That of *St. Andrew della Valle, and Exorcisms performed in it.* Merry Story of six Women possessed by the Devil. Description of the Church, and its fine Chapels. Historical Inscription upon the Martyrdom of *St. Sebastian.*

Octob. 19.
Pichini
Palace,
and two
curious
Statues.

FROM the *Farnesian Palace* we went into another belonging to the *Signori Pichini*, standing in the same Square. As it would be tedious minutely to describe all those we daily see in *Rome*, I shall confine myself to the most remarkable Particulars contained in such as are the least famous. The greatest Curiosity in this, consists in two Statues highly admired by the skilful in Sculpture. The one is commonly called an *Adonis*, tho' it certainly be a *Meleager*, with the Head of the *Calydonian wild Boar*, which is unquestionably a most excellent Performance. The other, representing *Venus*, tho' not quite so perfect, is also very beautiful. Our Antiquary told us, that the *Earl of Arundel*, (the same who made a Present of his curious antique Marbles to the University of *Oxford*) being at *Rome*, had offered twenty thousand *Roman Crowns* for these two Statues.

Colossian
Statue of
Pompey,
and curious
Story
about it.

We likewise cursorily viewed the *Spada Palace*, and that chiefly on account of a *Colossian Statue of Pompey the Great* standing in the Hall. It was found by a mere Chance, and occasioned a grand Suit at Law. As a certain musical Instrument-maker, living near the *Chancery*, was digging in

in his Cellar, he happened to spy this Statue stretched out on the Ground. Unluckily for him, part of its Neck passing under the Partition-wall, the Head lay in his Neighbour's Cellar; and he having perceived it likewise by chance, claimed a Right to the whole Statue. He grounded his Pretension on this sophistical Argument: The Head is the most noble Part of the Body; the Head of this Statue is on my Ground, therefore the intire Statue belongs to me the Proprietor. The opposite Party insisted, on the contrary, that the Bulk of the Body lying in his Cellar, and he being the first Discoverer of this noble Piece, had an undisputable Title to both Body and Head.

1707.
Oct. 19.
ROMA.

To make up the Difference, Lawyers were consulted and feed, and they, according to Custom in all Countries, spun it out into a long, tedious, and chargeable Process. The Suit was at last brought to a Hearing, and the stupid Judge pronounced this most judicious Sentence: *That the Head should be severed from the Body, and the mutilated Statue thus be divided between the two contending Parties.* Highly displeased at the Oracle, the Instrument-maker appealed to a higher Court: But all in vain, and the impertinent Sentence was on the point of being executed, when Cardinal *Girolamo Capo di Ferro*, hearing of it, put a full Stop to the Proceeding by his Authority. The Pope, on his Side, willing to save this curious Piece of Antiquity from Destruction, and to pacify both the Claimers, sent them two hundred and fifty Crowns a piece. This done, he caused the Statue to be dug out, and made a Present of it to its Deliverer the Cardinal, who placed it in his own Palace.

Great
Law suit
concern-
ing the
same.

Both that Gentleman and his Holiness were highly applauded by all Lovers of Antiquity; and indeed it is a most admirable Performance. The Statue is of white Marble, about fifteen Palms in Heighth, and stark naked. It holds a Sword under one Arm, and a Ball or Globe in the Left-hand.

Its great
Beauty.

One of the Halls of this Palace is intirely painted over in *Fresco*, by the Hand of *Miletti*. The whole is exceedingly fine, but the Figures are all Nudities, and in the most immodest Attitudes. Among the vast many Pictures to be seen here, none are more valued than a dying *Dido*, and a *Daniel*, by *Guercini*; the Rape of *Helena*, by *Guidi*; a *Christ*, by *Baaiche*; and four Pieces of *Fabritio Cbiari*.

Spada Pa-
lace and
Pictures.

In the Court stand several handsome Statues, done by *Daniel de Volterre*, and *Giulio Piacentino*; and the Walls of the Palace are all encrusted with Bas-reliefs. Before it is a Fountain particularly remarkable for a female Statue, throwing Plenty of Water from its Breasts.

The
Court,
and Sta-
tues, &c.

Having viewed this House, we stepped into that of the *Chancery*, which took up a great deal more of our Time. This Palace is of a square Form, large, magnificent, and of *Sangallo's* Architecture. It was begun by Cardinal *Ludovico Mezzarota* of *Padua*, continued and finished by Cardinal *Rafaele Riario*, partly out of the Ruins of the *Coliseum*, and of the *Gordian's* triumphal Arch. *Clement VII.* appointed it to be the Residence, for Life,

Chancery
Palace.

1707.
ROME.
Octob. 19.

Life, of the Vice-Chancellor of the Ecclesiastical State, ordering, at the same Time, that the Prelates, Ministers and Officers, both of the Chancery and Datery, should meet there twice a Week, for the Expedition of Bulls relating to Benefices and Marriages. The present Chancellor is Cardinal *Pietro Ottoboni*, Nephew to Pope *Alexander VIII.* whose amiable Character I have already taken Notice of.

Its Portico
and
Court.

The Portico of this Palace is supported by twenty two Columns of Oriental Granite. In the Court stand two Gigantic Statues, which have occasioned many Disputes among the Antiquarians; some pretending, that the Goddesses *Ops* and *Ceres* are represented by them, and others maintaining them to be the Effigies of *two Muses*; a third Class say, they are the Figures of two ancient *Sabine Matrons*; and a fourth think they have good Reasons for asserting, that they express the Images of *Agrippina* the younger, Mother to *Nero*, and *Messalina*, both Wives to the Emperor *Claudius*. This Difference is so very important, and the several Opinions are supported by Men of such a high Flight, that I shall not presume to determine any thing about the Matter.

The Li-
brary.

The Library is in the first Apartment, on the Right. 'Tis divided into five Chambers, containing near five and twenty thousand Volumes, besides Manuscripts, amounting to at least three thousand; among which, 'tis said, there are about five hundred in the *Greek Language*. I own, I scarce ever saw a private Library made up of such a Number of well chosen Books.

By whom
collected.

This fine Collection is chiefly owing to Pope *Alexander VIII.* a very learned Man, who, before his Promotion, spared no Cost to get the best Authors, and of the best Editions, from all Parts of *Europe*; and since his Election, he enriched it with the beautiful and numerous Library of Queen *Christina*, which he purchased of her Executors. Part of them, indeed, he sent to the *Vatican*, with nineteen hundred Manuscripts; but for all that, there were upwards of seven thousand of the Queen's Books remaining, which greatly encreased his Nephew Cardinal *Ottoboni's* Collection.

Good Use
made of it.

This worthy Gentleman makes an unparallel'd good Use of this fine Library, not only for his own private Purposes, he being a great Lover of Sciences, but for all Men of Letters, who are settled at *Rome*, and ingenious Strangers. They are all exceedingly welcome to have Recourse to it, whenever they think fit: So that, tho' it be in reality a private, it may properly enough be called a public Library. What greatly adds to its Beauty, is the Gracefulness of the Place, and the charming Disposition and good Order this immense Number of Books are placed in.

Academy
of Music
held here.

From the Library we stept into the Hall, where the beforementioned Officers meet twice a Week. 'Tis handsomely enough painted in *Fresco*, by *Giorgio Vasari*. The first Antichamber is the Place where his Eminency Cardinal *Ottoboni* holds, every *Wednesday*, and sometimes oftner, especially on solemn Holidays, a kind of Academy of Music; this generous Prelate maintaining, at his own Charge, some of the finest Voices, and Instrument Players

Players in all *Italy*. Here are likewise an *Orchestra*, and a Theatre, on which, now and then, Comedies are acted, especially sacred Plays, and all this in Music.

1707.
Octob. 19.

ROME.

The next Room serves for a private Chapel. I may well call it private, since the Church of St. *Lawrence in Damaso*, is, in a manner, within the Precinct of this Palace. 'Tis adorned with gilt *Stucco* Works; and some Passages of St. *Lawrence's* Life, painted by *Salviati*. It contains likewise some very curious Pictures, and a pretty remarkable Dial, supported by *Time*, who shews the Hours.

The Chapel.

The Description of every individual Chamber belonging to this Apartment, and amounting to Eleven, besides the Gallery, would be endless. Wherefore, I shall only observe in general, that they are all exceedingly magnificent, as to Furniture. Some are hung with Crimson Damask, embellished with Gold Lace, Fringes, and Tossels; others with fine *Flemish* Tapestries; the Canopies and Chairs are of the same Kind. But nothing comes up to twelve Door Curtains, all over curiously embroidered in Gold; and which have cost each 700 *Roman* Crowns.

The Apartments described.

The Number of Curiosities preserved in these Apartments is very great, and some are extremely remarkable for Richness and Workmanship. Such is, in particular, a Fountain, seven Palms high, with its proportionable Basin, both finely wrought, and of the purest Silver: The Portrait, in Marble, of Queen *Christina*; and those of the Popes *Alexander VIII.* and *Innocent XII.* in Oil.

Their chief Curiosities.

But all this is little or nothing to what we see in the Gallery. I shall only take Notice of the principal Pieces. Ten Oriental Alabaster Tables, supported by gilt and finely carved Feet, representing *Moorish* Figures; an Ebony Cabinet, inlaid with Silver, containing all the Vases, Pots, and other Utensils, fit for an Apothecary's Shop, the whole made of Silver; a Castle of the same Metal, representing that of St. *Angelo*, with all the Bulwarks, Bastions, and other Fortifications belonging to it; all very artfully wrought, and adorned with different Sorts of Figures: A Statue of the Virgin *Mary*, by *Michael Angelo*; a magnificent Fountain of *Verd Antique*, and a Silver Figure representing *Europa* carried off by *Jupiter* under the Shape of a Bull.

The Gallery, and its many Singularities.

Among the Pictures, the following are the most esteemed. A Portrait of our Saviour, by *Raphael*; a *Christ* crowned with Thorns, by *Van Dyk*; *Jesus Christ* in the Desert, and distributing Bread to the People, by *Lanfranc*; a St. *Sebastian*, by *Giacinto Brandi*; a St. *Martina*, by *Cortona*; a *Jesus Christ*, a Virgin *Mary*, and an *Ariadne* and *Bacchus*, three excellent Pieces, done by *Guidi*; a very large one, containing a vast Number of Figures, by *Titian*; an *Adonis*, by *Espagnolet*; a *Christ* washing his Disciples Feet, by *Paul Veronese*; a *Danae*, by *Trevisani*; and several other Pieces, drawn by *Bacchica* and *Bassan*.

Beautiful Paintings.

The Canopy and Chairs of this Gallery, are of an exceedingly rich golden Stuff, and the very same that formerly were in the public Audience Hall

Other remarkable Objects.

of

1707.
Octob. 19.
ROME.

Higher
Apartment.

Character
of Ser-
gardi.

Church of
St. Lawrence in
Damaso.

The Sacrament
magnifi-
cently ex-
posed in
it.

Church of
St. An-
drew della
Valle.

of the late Queen of Sweden *Christina*. To compleat the Beauty of this Apartment, there is, at the Extremity of it, a charming Aviary, full of all Sorts of curious and scarce Birds, most of which are agreeable Warblers: Add to this, several pretty Jets of Water; which all together produce a very delightful Perspective.

The superior Apartment, tho' not quite so magnificent, is, nevertheless, very well worth seeing. It contains three Rooms painted in *Fresco*, by *Ricciolini*, *Paradisi*, and *Bourguignon*. The Subjects of these Pictures are taken from the *Delivered Jerusalem*, wrote by *Tasso*. A fourth Chamber is filled with Portraits of the most illustrious Men, who have distinguished themselves by Learning, or in the Military Profession. Next to it is a fine Cabinet, containing a good Collection of various Curiosities, and, in particular, pretty many *Greek* and *Latin* Medals.

By the by; 'tis in this very Cabinet, that I, several Times, have had the Honour of enjoying the Company of the most ingenious *Monsignore Sergardi*, whom I have so frequently and honourably mentioned in former Pages. And here I cannot forbear adding, that his Conversation is no less amiable and entertaining than his Writings.

As to the Church of *St. Lawrence in Damaso*, inclosed within this Palace, 'tis likewise very well worth being taken Notice of. Its Cieling is finely gilt; and this was done at the Expence of Cardinal *Alexander Farnese*, Nephew to *Paul III.* while he was Vice-Chancellor. He over and above ornamented it with several fine Paintings, the Workmanship of *Majoli*, *Zuccari*, *Cortona*, *Pomeranci*, *Romanelli*, and *Joseph d' Arpino*. The Statue of *St. Charles*, standing on the Altar, near the Sacristy, is by *Stephano Maderno*, and the Chapel of the Holy Sacrament is painted by *Salviati*. Another Chapel, on the Right of the high Altar, is done by *Cortona*, and the Picture of the Altar itself, by *Frederic Zuccaro*.

Cardinal *Ottoboni*, the present worthy Vice-Chancellor, causes, Yearly and on *Shrove Thursday*, the Holy Sacrament to be pompously exposed in this same Church. The Pope, several Cardinals, with their Retinue, and the Fraternity called of *the Holy Sacrament*, constantly attend this solemn and most magnificent Ceremony. The Cardinal bears the whole Expence, which is very considerable, on account of the manifold and superb Embellishments, which adorn the Chapel upon those Occasions. They consist chiefly in rich Altar Furnitures, Machines, flying Angels surrounded by bright Glories, an Infinity of Lights, representing a Starry Heaven, and a most enchanting Music.

The principal Relic in this sacred Building is the entire Body of Pope *Saint Damascus*, by whose Name it is called. 'Tis likewise remarkable for its being a Collegiate Church, and giving a Title to one of the Cardinals.

Highly delighted with the View of the Chancery, we entered soon after, into the Church of *St. Andrea della Valle*, having been promised to see there a most stupendous Phenomenon. The Clergy belonging to it, make it their Business, twice a Week, to cast Devils, by the Power of Exorcisms,
Holy

Holy Water, and other Ceremonies, out of the Bodies of all such as have the Misfortune of being possessed by those Evil Spirits. Accordingly we approached the Sacristy, where the Expulsions are constantly performed, and expected no less than to see *Belzebub*, *Asmodeus*, *Astharoth*, and other Hellish Powers of the prime Magnitude, playing various Pranks, and all those Legerdemains, which are generally attributed to them by a Parcel of old Women, and other crack-brained People; such as lifting up the poor possessed Bodies to the very Cieling of the Church, then hawling them abruptly down again, throwing the miserable Wretches into frightful Convulsions, making them speak several foreign and hard Languages, and the like.

1707.
O^o Job. 19.
ROM E.

But, instead of all these mighty Things, we were only presented with the Sight of half a Dozen of young raw little Devils, who had thrust themselves into as many Female Bodies. By the bye, far from being skilled in strange Tongues, they barely could talk that of their own native Country. Upon the first Summons, they all fell on their Knees around two Priests, who were sitting each in an easy Chair. These holy Men, endowed with a heavenly Power, commanded them, in a very imperious manner, to get out of these Bodies, and return into their own Habitation, the Bottomless Pit. But, not being over-fond of Fire and Brimstone, and having besides taken a liking to the Girls, they, for a good while, stubbornly refused to comply. Upon this, their Reverences repeated their Orders, and supported them by dreadful Threats. But even that would not do, and the Devils, in a Passion, told them downright, *Non voglio*, "I will not;" others, *Non posso*, "I cannot;" so difficult it is, to rid a Woman of *Old Nick*, when he once has thoroughly taken Possession of her Body!

Merry
Story of
six exor-
cised Wo-
men.

Such saucy Answers could not but vehemently exasperate the charitable Fathers, who were extremely desirous to save these poor Souls, whom Satan had bound, like the unfortunate Woman mentioned in the Gospel. They accordingly renewed their Exorcisms, and performed vastly more powerful ones than before; and last of all, they laid their Hands on the Heads of the Patients. This Act provoked the Devils in the highest Degree; and yet their Anger had no other Effect, than to make their Heads shake and tremble a little more than ordinary, and now and then deliver a blasphemous Expression. For Instance; when the Priests said, by Intervals; *Benedetto sia il nome di Christo*, "Blessed be the Name of Christ" the Devils, as often, answered, *Maledetto Christo*, "Cursed be Christ," and all this was done very sedately, without any the least Outcries, Bawlings, Howlings, or Convulsions, as is customary upon these Occasions. Wherefore, laying aside all personal Prejudice, and to do Justice to every one, I cannot forbear acknowledging, that, except the *Maledetto Christo*, the Devil, in this Case, behaved with a vast deal of Moderation and Decency, and shewed himself, according to the vulgar Proverb, *not half so black as he is generally represented to be.*

Stubborn-
ness of the
Devil up-
on this
Occasion.

1797.

Orob. 19.

Rome.

Only one

Woman

delivered.

The rest

put off for

another

Time.

The

Church of

St. An-

drew de-

scribed.

By whom
built.Its Cupola
and Paint-
ings.Ginetti
Chapel.

To conclude this comical Farce. One of the wicked Intelligences, and only one, not being able to struggle any longer against the omnipotent Exorcisms, thought fit to let go his Hold, and to shift his Quarters; which he did, crying aloud; *Voglio andare, voglio andare*, "I will be gone, I will be gone." This done, the Woman who had bore him for above three Weeks, tired to Death, fell, or pretended to fall into violent Fits: But she was soon roused, and brought to herself again, by a swingeing Souse of Holy-Water.

Proud of this topping Performance, the Reverend Fathers thought it a sufficient Jobb for one Day, and therefore were pleased to put off the Expulsion of the five other Devils, to the next Opportunity. But, for Reasons best known to themselves, they expelled all the Spectators, and us in particular, as being known Heretics, out of the Sacristy. You may well imagine, that we did not extremely relish this Compliment, as having great Curiosity to know what would become of the other Women, and how their delivered Companion would behave. But these Mysteries are to be covered with a thick Veil, and it is not lawful for prophane Eyes to pry too deeply into them.

To make Amends for this Disappointment, we walked about, and viewed the Church, which stands on Part of the Ruins of *Pompey's Theatre*, and is certainly one of the handsomest in *Rome*. It was built by Cardinal *De Montalte*, on the same Spot where formerly was a Palace belonging to the *Piccolomini*, and which the Dutchess of *Amalfi*, a Princess of that House, gave to the *Theatin* Friars, in order to turn it into a Church. This we learn from the following Inscription.

Alexander Perettus, Cardinalis Montaltus,

in Piccolomineorum Domo

A Constantia Amalphis duce Clericis. Regularibus dono data,

Sancto Andreae Templum aedificavit,

Pio Secundo et Pio Tertio Monumentum restituit et ornavit

Anno Dom. M.DC.XIV.

'Tis likewise said, in this Inscription, that the same Cardinal *de Montalte* repaired and considerably embellished the Tombs of the Popes Pius II. and III. which are in this Church. They stand opposite to one another, on each Side of the Nave, and are both very lofty. The first of these two Popes, was the famous *Aeneas Sylvius Piccolomineus*, and the other his Nephew.

The Cupola, or Dome, is painted by Cavalier *Lanfranc*, representing the Martyrdom of *St. Andrew*; the Angles, adorned with the Images of the four Evangelists, are by *Dominickini*, and reckoned the most beautiful in all the City. Those of the blessed *Caetan*, and *Andrea Avellino*, are done by *Lanfranc* and *Camassei*.

The *Ginetti* Chapel, of *Fontana's* Architecture, is all over incrusted with Marbles,

Marbles, and other fine Stones. The Bas-relief of the Altar, and the Statue of Cardinal *Ginetti*, are by the Hand of *Antonio Raggi*.

The Chapel of the *Strozzi* Family, of *Florence*, is no less ornamented with beautiful Marbles. *Michael Angelo* was the Architect, who also made the Bronze Statue of *Piety*, and the two other Statues, of the same Metal, standing on the Altar. Here are likewise twelve fine *Granitelle* Columns, and four Tombs, made of as fine black Marble as ever was seen.

But none of the Chapels of this Church, tho' all very rich, comes up with that of the *Barberini*. 'Tis, on all Hands, painted by *Bassignani*; and, among other Ornaments, contains four very beautiful white Marble Statues, representing *St. Martha*, by *Mocki*, a *Florentine*; *St. John* the Evangelist, by *Malvicino*; *St. John* the Baptist, by *Pietro Bernino*; and *St. Mary Magdalen*, by *Stati*. This last mentioned Sculptor made likewise the Statue of Cardinal *Barberini*, who was afterwards Pope, under the Name of *Urban VIII*. 'Tis in a sitting Posture, placed in a Nich, on the Left of the Cupola, and precisely on the same Spot from whence the Legend says, that the brave *St. Sebastian* was thrown into the great *Cloaca*, or Common Sewer, by Order of the Emperor *Dioclesian*, after he had cruelly put him to Death. A pretty long Inscription gives us an Account of this Fact, and is as follows.

Sanctus Sebastianus, miles Christi fortissimus, sagittis Diocletiani jussu conficitur, virgis caeditur, in cloacam maximam dejicitur, inde à Lucina Matrona Romana ejus monitu in semnis, eximitur, et in Callixti coemeterio conditur. Facti indicem, plebs olim venerabunda aediculam excitavit, quam Sixtus V. Pont. Max. eâ lege aequari solo permisit, ut illius pars novae aedis ambitu includeretur. Ad restituendam loci Religionem, reique memoriam Mapheus S. R. E. Presbyter Cardinalis Barberinus hoc voluit exstare monimentum. Anno Salut. M.DC.XVI.

1707.
Octob. 19.
ROME.
Of the
Strozzi

Barberini
Chapel
very fine.

Historical
Inscrip-
tion on
*St. Seba-
stian*.

That is: " Saint *Sebastian*, an undaunted Christian Hero, having been
" severely scourged, and killed with Arrows, by *Dioclesian's* barbarous
" Commands, his Body was inhumanly flung into the great Common
" Sewer of this City. Soon after, he, in a Dream, appeared to a *Roman*
" Lady called *Lucina*, earnestly entreating her, to take his Remains out
" of that filthy Place; which having immediately done, she placed them
" in the Burying-Place of *St. Calixtus*. In Memory of the Fact, and
" full of Admiration, both for the holy Martyr, and the pious Woman,
" the *Roman* People of Old raised a small Chapel on the same Spot. This
" Building growing old and crazy, Pope *Sixtus V.* gave Leave to pull it
" down; but with this express Reserve; that Part of it should be left standing,
" and inclosed within the Precinct of the Church raising there. And in
" order to refresh the Memory of the aforesaid Event, and rouse the de-

1707. "clining Devotion for this sacred Place, *Mapheus Barberini*, Cardinal
 Octob. 19. "Priest of the holy *Roman Church*, has erected this Monument."

R O M E.

French
 Academy
 for Libe-
 ral Arts.

Not far from this Church, stands the *Capranica* Palace, in which the King of *France* has founded, and handsomely maintains, an Academy of young Painters, Sculptors, and Architects, all *French*, under the Direction of a Gentleman perfectly skilled in these agreeable Arts. He that occupies, at present, this honourable Station, is one *Monsieur Person*, a Man of very great Ingenuity. The Support of this laudable Establishment, costs the King at least fifty thousand Crowns a Year; and, indeed, this Sum is admirably well applied. For, we here see copied, in the greatest Perfection, all the most curious Pieces scattered up and down, in the several Parts of *Italy*. The chiefly admired among these fine Copies, are the *Laocoon*, the *Apollo*, and the *Antinous*, of the *Vatican*; the *Hercules*, and the *Gladiator*, of the *Farnesian* Palace; that of the *Ludovisi*'s; the *Venus of Medicis*, the *Germanicus*, and a vast Number besides.

C H A P. XI.

Rome. *The Altieri Palace described at large. Palace of St. Mark, the ordinary Residence of the Venetian Embassadors. Church of the Holy Apostles, and its Tombs. History of Cardinal Bessarion, and of Theodorus Gasa, and Epitaph of the former. Accurate Description of Don Livio Odescalchi's Palace, and of its vast Variety of fine Statues and Paintings. Its Cabinet of Curiosities, and Collection of rare Medals.*

Octob. 20.
 Altieri
 Palace.

WE begun this Day's Rambles, by viewing the *Altieri* Palace. 'Tis one of the most considerable Buildings in *Rome*, for Bigness; raised by Pope *Clement X.* and of *Gio Antonio de Rossi*'s Architecture. It has two large Gates, as many spacious Courts, and a most magnificent Stair-Case, twelve Foot broad, and adorned with curious Ballustrades and Corniches, of *Travertine* Stone. No Wonder, therefore, if the Structure alone, without the Furniture, and other inward Embellishments, cost the said Pope eleven hundred thousand Crowns.

Lower
 Apart-
 ment.

The Number of Curiosities, in its several Apartments, is exceedingly great. Those of the first, which is level with the Ground, are: Two Statues of *Venus*, with a very rare Bust of *Pescennius Niger*; a *Madonna*, drawn by *Carrache*; one by *Van Dyk*, and some other very good Paintings.

Stair-
 Case.

At the Foot of the Stair-Case, stands a very big and antique Statue of a Freed-man; and something higher, a *Hercules*, a *Bacchus*, and a *Pomona*.

The

The Apartments above are all magnificently furnished, and the Chambers of the first are hung, some with fine *Flemish* Tapestries, others with Gold Brocade. The Chairs and Canopies are of the same, and the Beds proportionably fine. The Cielings are all curiously painted by *Carlone*, *Fabrizio Chiari*, and *Carlo Maratti*.

1707.

Octob. 20.

ROME.

Higher

Apartment.

ments.

Those of

the Prince

and Prin-

cesses.

Both the Prince and the Princess *Altieri's* Apartments are exceedingly rich in every Respect, and outdone by none in the whole City. Their principal Curiosities consist in two Tables of *Lapis Lazuli*; an Ebony Cabinet, all over inlaid with curious Silver-work, and containing all the Utensils belonging to an Apothecary's Shop; the whole of pure Gold, and said to have cost twelve thousand Roman Crowns; a large Rock Crystal Mirror, with a Gold Frame, weighing thirteen or fourteen Pounds, embellished with several large Saphirs, Amethysts, Topazes, and Diamonds. This single Piece is valued at sixty thousand Crowns.

The chief Pictures in the same Chambers are, a *Madona* of *Mosaic*, by *Pietro Cortona*; three Children, on a Mirror-glass, hanging at the Bed's Head, drawn by *Carlo Maratti*, and which, 'tis said, have cost each an hundred Pistoles; some other Paintings by the same *Maratti*, and others by *Brugbel*; a Grotto painted by *Gio Paolo Schor*, and the Chapel, by *Bourguignon*.

Fine

Paintings.

Among the Statues, the most remarkable are a triumphant *Rome* of *Verd antique*, an *Apollo*, and a vestal Virgin. Two Columns of oriental Alabaster, are likewise very much admired here; as is a Bronze Bust of Pope *Clement X*.

And Sta-

tues.

Cardinal *Altieri's* Apartment is also superb in the highest Degree, consisting of a long Row of Chambers, all very richly furnished. That in which he gives Audience, is hung with a Gold Ground Crimson Velvet; another is with Gold Brocade, and contains a Bed of an immense Value, some say, forty thousand Crowns.

Cardinal

Altieri's

Apartment.

The most remarkable Paintings of this Apartment are, an *Ecce Homo*, and the four Seasons of the Year, by *Guidi*; two *Madona's*, by *Dominican*; another by *Correge*; another by *Albano*; a Crucifixion, by *Perugini*; the Slaughter of the Innocents, by *Poussin*; the Espousals of St. Catharine, by *Guercini*; Jesus Christ at Simon the Leper's House, by *Mutien*; a *Venus* and *Mars*, by *Paul Veronese*; two Battles, by *James Bourguignon*, a Jesuit, and consequently different from the other, whose Christian Name was *William*; two beautiful Landscips, by *Salvator Rosa*, who was eminent both for Painting and satyrical Writings; a St. *Ignatius*, by *Carlo Maratti*; the *Galatea* of *Raphael*, and the Marriage of *Cana*, by *Paul Veronese*, both copied by *Andrea Sacchi*; a St. *Peter*, by *Espagnolet*; a St. *Charles Borromeo*, by *Porcaccino*, a *Milanese*; a Sea Tempest, by *Tempesta*; and a St. *Gaëtanus*, by *Maratti*.

Its Pic-

tures.

The last mentioned Artist is actually busy in painting in *Fresco* a Hall of this Palace, which, when finished, will undoubtedly be one of the most curious Pieces in *Rome*. But I very much question his being able to complete

A fine

Hall.

complete

1707. plete such a great Undertaking, considering his old Age, which is four
Octob. 20. Score and two or three Years.

R O M E. The upper Apartment is intirely hung with Tapestries of the most ex-
 Upper A- quisite kind, representing various Figures and Histories. His Eminency
 pariment. the Cardinal's Bed, is said to be the same in which *Philip IV.* King of
Spain, used formerly to lie. This Prince made a Present of it to Cardinal
Marescotti, the Pope's Nuncio at his Court, who afterward gave it to old
 Cardinal *Allieri*.

The Li- In this Apartment is likewise a numerous and choice Library; and the
 brary. Books are neatly bound, and in tolerably good Order. It contains, besides
 several very scarce Manuscripts, *Chinese Books*, a vast many Letters of
 Cardinal *Mazarin*, in his own Hand-writing, and a handsome Collection
 of excellent Miniatures. The whole may have cost fifty, tho' the *Romans*
 are apt to say, one hundred thousand Crowns.

Beautiful The following Singularities are to be seen in the same Apartment; the
 Statues. Busts of *Trajan*, of *Seneca*, of *Valerian*, of *Gallian*, of *Maximian*; a very
 particular Statue of *Septimius Severus*, and an admirable Descent of the
 Cross, made of Alabaſter, by the celebrated *Daniel de Volterre*.

And Among the Pictures the most highly valued are, a Flight of *Jesus Christ*
 Paintings. into *Egypt*; a *Madona*, by *Caravaggio*; a *Cumean Sibyl*, by *Guercini*; *To-*
bia, by *Lorenzetto*; a dead *Christ*, by *Pietro Testa*; and the Amphitheatre,
 by *Viviano*.

Palace of From the *Allieri* Palace we stepped into that of *St. Mark*, the ordinary
 St. Mark. Residence of the *Venetian* Embaſſador, and which has scarce any thing re-
 markable except its great Extent. Outwardly against the Wall stands a
 full big antique Statue, called by the Vulgar *Lucretia* and *Marſoria*, but
 is, in Reality, the Effigy of *Julia*, Daughter to *Augustus*. Within is an
 old Marble Tomb, on which we see a very fine Bas-relief representing a
 sleeping Woman, and several Satyrs about her.

Inhabited This Palace was built by Pope *Paul II.* a *Venetian*, and of the *Barbaro*
 by the *Ve-* Family. He began it when Cardinal, and finished it after his Promotion
netian to the papal Chair. For a great while it was occupied by the succeeding
 Embaſſa- Popes, who used to reside in it during the Summer, on account of the Si-
 dor. tuation and Goodness of the Air. In after times the Embaſſadors, as I
 have already observed, made it the Place of their Abode.

The noble The present Minister of that Republic is the noble *F. Erizzo*, for whom
Erizzo, we had Letters of Recommendation. We accordingly paid him our Re-
 the present spect, and he, being a very polite Gentleman, received us in the most
 Minister. handsome Manner. Among other Things, he was pleased to tell us, that
 this Palace is of *Bramante's* Architecture, and that *Charles VIII.* King of
France, lodged for some time in it, when he passed through this City in his
 Way to *Naples*, in order to conquer that Kingdom.

Odeſcalchi We went next to the Palace of Prince *Dom Livio Odeſcalchi*, Duke of
 Palace. *Bracciano*, and Nephew to Pope *Innocent XI.* It stands in the Square of
 the *Holy Apostles*, so called from a Church said to have been dedicated to
 them

them by the Emperor *Constantine*, and, from time to time, repaired by several Popes, and lastly, by *Julius II.* 1707.
Octob. 20.

What renders this Church chiefly remarkable, is the Bodies of *St. Philip* and *St. James Minor*, or the younger, which are held here in very high Veneration. Here are likewise seen the Tombs of Cardinal *Bessarion*, and of *Theodorus Gaza*, both celebrated for their great Learning. ROME.
Church of
the H. A-
postles,
and its
Tombs.
History of
Card. Bes-
sarion.

The first was born at *Trapezonde*, and raised to the Patriarchate of *Constantinople*. Being an eminent Divine, a Philosopher, and an Orator, he was sent to *Italy*, and attended the Council of *Florence*, held under Pope *Eugene IV.* Soon after he obtained the Cardinal's Cap, and thus was the first of his Countrymen, the *Greeks*, promoted to that high Rank. He made an excellent Use of it, and of his Fortune, which was pretty considerable, in encouraging, and generously rewarding many learned Men, and purchasing, especially in *Greece*, a vast Number of curious Books and Manuscripts, which he afterwards bequeathed, by Will, to the Republic of *Venice*, as we have already mentioned *.

He likewise wrote several excellent Treatises on various Subjects. Having been sent to *France* by the Pope as his Legate, and acquitted himself in that Station with Honour, he died, as he was returning home, at *Ravenna*, in the Year 1473, and the seventy seventh of his Age. His Body was carried to *Rome*, buried in this Church, and in a magnificent Sepulchre, which he himself had caused to be raised. This, and this only, we are told by the following Inscription to be read upon it. His Wri-
tings and
Death.

*Bessario Episcopus Tusculanus, S. R. E. Cardinalis,
Patriarcha Constantinopolitanus, Nobili Graecia ortus
Oriundusque, sibi vivens posuit. An. Sal. M.CCCC.LXVI.*

His Epi-
taph.

As to the other, I mean *Theodorus Gaza*, he was born at *Thessalonica*, and of noble Extraction. He also distinguished himself by a profound Erudition, and being desirous to learn *Latin*, he came to *Italy*. There he made, in a short Time, such considerable Progresses in that Tongue, that he understood and wrote it as easily as his own. Accordingly he translated many Things from *Greek* into *Latin*, and from *Latin* into *Greek*, with an equal Facility: And this he performed so elegantly, and with so much Purity of Style, that his Writings were compared to the most elaborate among the Ancients. Cardinal *Bessarion* loved and favoured him in the highest Degree. By his Persuasion he entered into holy Orders, and by his Interest was handsomely provided for. He died at *Rome* five Years after his dear Friend and Benefactor, under the Popedom of *Sixtus IV.* and in the Year 1478. But to return to the aforesaid Palace of Prince *Dom Livio*. Hist. of
Theod. Ga-
za.

There is scarce one in the whole City containing a greater Number of fine Pieces of Painting and Sculpture. First of all, and under the Portico, stand five charming Statues, of *Jupiter*, of *Apollo*, of *Ceres*, and of the Em- Descrip-
tion of the
Odescalchi
Palace.

* See Vol. I. P. 531, &c.

1707. perors *Claudius* and *Maximian*; and at the Beginning of the Stair-case,
Octob. 20. another fine one of *Talestris*, Queen of the *Amazons*.

ROME. All the Door-frames of the Rooms are of *Verd antique*, and in them
 Fine A- stand no less than fourscore Marble Columns, of various, and the rarest
 partments. Kinds, each bearing a Bust of an Emperor, or some other illustrious Per-
 sonage.

First In the first Chamber are the Statues of *Cleopatra* lying down, a most ex-
 Chamber. quisite Piece; of *Julius Caesar*, with his Head covered; of *Augustus*; of a
Faunus; of *Adonis*; of an Ox and a Cow, admirably well represented.

Second The second contains *Apollo* and the *Muses*, all exquisite Statues; twelve
 Chamber. Columns of *Faune antique*, on the Top of which are the Busts of the twelve
 first *Cæsars*.

Third The third, two very beautiful *Verd antique* Columns; the Statue of *Clitie*,
 Chamber. transformed into a Sun-flower, staring at the Sun.

Fourth In the fourth Room we see a Group of *Castor* and *Pollux*, on each Side
 Chamber. of their Mother *Leda*, the whole of one single Block of Marble; a *Ve-
 nus*, who, for Beauty and Perfection, may well cope with the famous one
 of *Medicis*; the Busts of *Alexander the Great*, of *Pyrrhus* and *Antinous*, very
 rare; the two finest oriental Alabaster Columns extant in *Rome*.

Fifth In the fifth, the two wonderful Statues of *Julius Caesar* and *Augustus*, like-
 Chamber. wise of oriental Alabaster, and no less transparent than the finest Amber:
 Their Feet are of gilt Bronze, and very artfully joined to the Body in lat-
 ter Ages. *Dom Livio*, we are assured, is actually busy in getting the ten
 other *Cæsars* done after the same Manner; which, when brought to Per-
 fection, will be one of the finest Things that ever was seen: The beautiful
 and rare Statue of *Ptolomy*, King of *Egypt*; that of *Seneca*; two Statues
 of *Venus*, the one coming out of the Bath; a *Faunus*, carrying a Lamb on
 his Shoulders, a most singular and curious Piece; the fine Portrait of Queen
Christina, by *Bernini*; two very rare Columns of oriental Agate; two of
Sicilian Alabaster, and two of grey Marble, adorned with inlaid Flowers,
 highly valued by the Curious.

A beauti- The small Gallery, near this last Chamber, is a perfect Store of Statues,
 ful Gal- Busts and Columns, and other Curiosities, the Detail of which would be
 lery. equally tedious and endless. I shall only take notice of an antique, white,
 and fine Marble Altar of *Bacchus*, ornamented with admirable Bas-reliefs,
 representing a Bacchanal, of an exquisite Taste and Workmanship.

As the Multitude of excellent Paintings scattered up and down all these
 Apartments is almost infinite, I shall likewise be contented with mentioning
 those alone which are reckoned Master-pieces.

Statues In the great Hall we see, first of all, five Cartoons of *Justus the Roman*,
 and Paint- the Favourite, and ablest Disciple of the great *Raphael Urbino*, repre-
 ings in senting several Performances of *Jupiter*; three admirable Pieces of *Rubens*;
 the great the Martyrdom of St. *Apollonia*, by *Giovanni Bonnat*; several large Land-
 Hall. skips, of an excellent Taste, by *Bonneville*, a *Flemish* Painter, and by *Cres-
 centio Romano*; with the Portrait of *Gustavus Adolphus*, Father to Queen
Christina

Christina, and two Statues, the one of *Vespasian*, and the other of *Lucius Verus*. 1707.
Oct. 20.

The Antichamber of the subsequent Rooms contain the Virgin, both the Infants *Jesus* and *St. John*, by *Raphael*; another Virgin, by *Albano*, an admirable Performance; two Effigies of *Venus*, by *Titian*, and the History of the Adulteress Woman, by the same Hand; a *Ganymede*, by *Michael Angelo*; a *Venus*, by *Caracci*; five Pictures, by *Rubens*, the mostly esteemed of which is the History of *Cyrus*, King of *Persia*; and the supposed Contenance of the first *Scipio Africanus*, when he graciously returned the *Spanish* Princess to her Lover; the Portrait of *Sir Thomas More*, done by the famous *Holbein*; a Bacchanal, by *Carlo Maratti*, containing a vast Number of Figures; nine Pieces, by *Correggio*; one of which represents *Jupiter* under the Shape of a Swan, and in the very Act of Love with *Leda*. This Performance is indeed exceedingly fine, and reckoned that famous Painter's Master-piece: And yet, I cannot forbear finding fault with his *Jupiter*, as bearing, in my Opinion, a greater Resemblance to a Goose than a Swan: Twelve Pieces of *Paul Veronese*, all wonderfully well done; some of *Dominichino*, of *Caravaggio*, and of *Van Dyke*; the Portraits of old *Bassan* and his Wife, drawn by himself; those of the Emperors *Titus* and *Vitellius*, by *Titian*; a *Cupid*, and other Pictures, by *Parmigiano*; some by *Tintoret*; the Resurrection of *Lazarus*, by *Mutian*, a very much esteemed Piece, and a Multitude of others by the most celebrated Masters. ROME.
Vast
Number
of the last
in the
several
Rooms.

The Queen of *Poland's* Apartment is likewise very magnificent. In Summer it is hung with Gold and Silver Brocade, and in Winter with thirty six Pieces of Tapestries, wrought in Gold and Silk, and in an excellent Taste; representing the principal Actions of *Augustus*, of *Mark Antony* and *Cleopatra*. Eight are said to have been done after the Designs of *Raphael*, twelve after those *Giulio Romano*, and the Remainder after the Designs of *Rubens*. Magnificent
Tapestries.

The History of these Tapestries is very singular. They first of all belonged to the Duke of *Mantua*, and were in his Palace; but *Collalto*, the Emperor's General, having surprized and taken this Capital, carried them off, with a vast Quantity of other rich Spoils, and sent them to *Prague*. *Gustavus Adolphus* having soon after conquered that City, and seen the Tapestries, he took them for his Share, and conveyed them to *Stockholm*. From thence his Daughter *Christina*, after her Abdication, brought them to *Rome*, and she dying some Years after, *Don Livio Odescalchi* purchased all her Furniture; and by that means these beautiful Tapestries now make part of the Ornaments of his Palace. Their
History.

He also bought that Queen's Cabinet of Curiosities, which we have seen. 'Tis certainly one of the finest Collections in all the City. Among the many Singularities it contains, none are more highly esteemed than these two: A *Cameo* of *Cicero* in *Onyx*, with a white Head, and a brown Ground: Another of oriental *Agate*, three Fourths of a Palm high, Cabinet of
Curiosities.

1707. high, Half a Palm broad, and of exquisite Beauty. This *Cameo* con-
Osob. 20. tains the Heads of *Alexander*, and of *Olympias* his Mother, in Profile, and
 is reckoned one of the greatest Rarities in *Rome*.

ROME.
 Scarce
 Medals.

As to Medals, here is a great Plenty of them, all very neat, well pre-
 served, and several extremely rare. At the Sight of this valuable Treas-
 ure, how often did I wish, Sir, you had been in our Company; you, who
 are such an Admirer of Antiquities, and so extremely well versed in the
 Knowledge of Medals! How pleased, how highly delighted would you
 have been to turn, wind, and handle, as long as you pleased, a *Bronze*
Otho, an *Egyptian* Medal, bearing a *Serapis* on its Reverse; a *Pertinax*,
 (a *Latin* Medal) having the same *Pertinax* on the Reverse, in a sacrificing
 Posture; a *Nero*, (likewise a *Latin* Medal;) Reverse, the *Farnese Hercules*;
 an *Antoninus Pius*, (a *Latin* Medal,) nicknamed *Anno Nuovo* by the *Roman*
Antiquaries, on account of these four Capital Letters, A. N. F. F. on
 its Reverse; and which the learned *Bellori* has explained by *Annum novum*,
faustum, felicem; another *Antoninus*; Reverse, *Hercules* sitting, and *Diana*
 standing; a third *Antoninus Pius*; Reverse, the same Prince crowned by
Victory, and *Plenty* presenting him some Fruits; and a Multitude of others,
 which some very passionate *Antiquaries* would undoubtedly value more
 than all the Gold Mines of *Peru* and *Potosi*.

C H A P. XII.

*Rome. The Barberini Palace, of an immense Extent and Magnifi-
 cence. Description of the Borgheze Palace, no less stately and
 large than the former: With a full Account of the admirable Va-
 riety, and Multitude of Curiosities in both.*

Os. 23, 24
 Other
 Palaces.

Barberini
Palace
 very
 stately.

THESE two Days were entirely spent in viewing the *Barberini* and
Borgheze Palaces, which, as well as the former, deserve an accurate
 Description. This done, you have a sufficient Idea of the modern
Roman Magnificence, as to profane Buildings.

The first is counted (and with a great deal of Reason) one of the most
 superb Edifices, and, next to the *Vatican*, the largest in *Rome*; it contain-
 ing, as we are assured, no less than four thousand Rooms or Closets. 'Tis
 also called *Palestrina Palace*, on account of the eldest Son of the *Barberini*
 Family, who bears the Title of *Prince of Palestrina*. The *Romans* have
 likewise satirically, and not improperly, nicknamed it *Mons Martyrum*,
 "the Martyrs Mount;" by reason of the many Families whom the
Barberini have utterly ruin'd, in order to find Means to raise this noble
 Structure. It stands in a Square, formerly known by the Name of
Capo le Case; but since the Building of the Palace by Pope *Urban VIII.*

it has been called *Piazza Barberina*, or, "*Barberini Square*;" in the Middle of which is a Fountain, erected by the same Pontif.

1707.
Orob. 24.

Carlo Maderno was the Architect of this surprising Structure; and *Cavaliero Bernini*, in after Times, ornamented it with several new Embellishments. It consists of ten spacious Apartments, all very richly furnished, and stored with a World of Statues, Pieces of Antiquity, and other Curiosities, without Number. A kind of Ditch surrounds it, over which is a Bridge built after the Draught of the same *Bernini*, and so artfully contrived, as to appear broken and crack'd on all Hands, and ready to tumble down in Ruins.

ROME.
General
Description
of it.

In digging this Ditch, about twenty-five Years ago, a pretty large Square Marble was found; and afterwards set into the Wall, with the following Inscription, in large Characters, very well preserved:

Two Mar-
bles and
their In-
scriptions.

TI. CLAUDIO CAES. AUGUSTO.

PONTIFICI MAX. TR. P. IX. COS. V. IMP. XVI. P. P.

SENATUS POPUL. Q. R.

QUOD REGES BRITANNIAE ABSQUE ULLA JACTURA DOMUERIT.

GENTESQUE BARBARAS PRIMUS INDICIO SUBEGERIT.

"This Monument was erected by the Senate and People of *Rome*, in honour of the Emperor *Claudius*, on his having vanquished the *British* Kings, without any Loss on his Side; and subdued several other *Barbarian* Nations."

In the same Wall stands another, but smaller Marble, with an Inscription almost entirely worn out, beginning with these Words, CN. POMPEIO SEXTI FILIO.

The great Hall of this Palace is very lofty, and its Ceiling painted in *Fresco*, the Workmanship of *Pietro du Cortona*, is reckoned his Master-piece. We there see, among a great Variety of other Objects, the Arms of *Urban VIII.* and the Triumph of Glory. The Stair-case, built in a spiral Line, is likewise reckoned a wonderful Performance, and, as to its Form, the most perfect in the whole City.

The great
Hall and
Stair.

The Apartment of Cardinal *Barberini*, still living, partly below and partly above Stairs, consists of nine or ten Chambers, all filled with numberless Rarities of all Kinds; the most considerable of which I shall only mention. A very beautiful Bronze Statue of *Septimius Severus*; a white Marble *Narcissus*, by a very good Hand; a Gladiator also very good; a *Venus*; a *Bacchus* half lying down, on an antique Tomb; a white Marble *Hercules*; a *Poppea Sabina*, Wife to *Otho*, and afterwards to *Nero*; a *Marcus Aurelius* of Marble, but with a restored Head, Arms and Feet; a *Tiberius*; the rare Statue of the *Ephebian Diana*, but thought by some Antiquaries to be the Goddess *Panthea*; those of the God *Osiris*, with his Hawk's Head; of *Harpocrates*, the God of Silence; of the first *Brutus*,

Vast many
beautiful
Statues.

1707. with the Heads of his two Sons; the Statues of *Julia* Daughter to *Augustus*, of *Messalina*, of *Agrippina*, of *Faustina* and *Seneca*; an Oriental Alabaster *Diana*; a *Faunus*, found, as some will have it, in the Ditches of Castle *Gandolfe*, and others, in those of the St. *Angelo* Castle. Be that as it will, this Piece is as highly esteemed as any in the whole Palace.

And curious Busts. Among the many fine Busts, a great Value is set upon one of *Urban VIII.* done by a blind Man, called *Giovanni Gambasio*. 'Tis of baked Earth, tho' Monsieur *Misson*, by an unaccountable Mistake, says of *Marble*. Those of *Dom Thadeo*, and of Cardinal *Antonio Barberini*, Nephews to that Pope, are indeed of *Marble*; but not their Uncle's.

Here are also the rare Busts of *Tullia*, Wife to *Tarquin* the Proud; of *Scipio Africanus*; of *Marius*; of *Sylla*; of *Julius Caesar*; of *Pompey*; of *Cicero*; of *Nero*; of *Caracalla*; of the Countess *Matilda*, that great Friend to the Holy See; of *John Sobieski*, King of *Poland*; of the Queen his Consort; and of the late King *James II.* of *England*.

Great Number of fine Paintings.

The most remarkable Painting scattered up and down all these Apartments, are as follows: A *Virgin Mary*, with *Jesus Christ* and St. *John*, by *Raphael*; the Portrait of that Painter, done by himself; that of Cardinal *Antonio Barberini*, by *Andrea Sacchi*; a *Cyclop*, by *Annibal Carrache*; *Mary Magdalen*, by *Guidi*; an *Infant* in *Fresco*, by the same; a St. *Francis*, by *Cortona*; a St. *Martina*, by the same Hand; a *Christ* on the Cross, by *Lanfranc*; a St. *Francis*, by *Sacchi*; a St. *Jerom*, by *Guerchin*; a *Judith*, by *Leonard da Vinci*; a dead *Christ*, by *Carrache*; one ditto, by *Barocci*; a St. *Stephen*, by *Carrache*; *Jacob* wrestling with an *Angel* of the Lord, by *Caravaggio*; a dead *Christ*, by *Brandi*; a *Sacrifice* to *Diana*, a singular Piece, by *Cortona*; a *Bacchanal*, by *Titian*, and several other Pictures of the same; *Cain* and *Abel*, by *Caravaggio*; eleven *Cartons*, by *Cortona* and *Sacchi*; a *Christ* arguing with the *Law-doctors*, by *Albert Durer*; some rare Pieces of old *Breugel*; a St. *Luke*, by *M. Vouët*, Master to the famous *Le Brun*; the Portrait of Cardinal *Charles Barberini*, by *Carlo Maratti*; a *Madona*; the four *Evangelists*, and the Portraits of King *James II.* and the Queen his Consort, all by the same Hand; the *Banquet* of the Gods, by *Romanelli*; a *Battle* of *Constantine* and *Maxentius*, copied from that of the *Vatican*, by *Carlo* the *Neopolitan*; a *Noe* in *Liquor*, by *Sacchi*; an *Apollo* and *Marsyas*, by *Poussin*; an old *Woman*, by *Guidi*; several of old *Bassan's* best Pieces; and two *Mosaics*, found, as it is said, at *Preneste*; the one representing *Europa*, with some other Figures, and these Words: *Virtus, honor, imperium*; the other a Kind of *Bacchanal* in *Chiaro obscuro*. These two last Pieces are the more esteemed, as they are thought to be certainly antique.

Other Apartments.

The Prince and Princess of *Palestrina's* Apartments are no less magnificent than those of the Cardinal, nor less stock'd with a great Variety of Singularities.

Their Statues and Busts.

Among the Statues we particularly took Notice of an *Æsculapius*, a *Bacchus*, a *Silenus*, a *Satyr*, a *Venus* and *Cupido*; of *Latona*, of *Apollo*, of *Diana*, and

and *Diogenes*; two *Colossian* Busts of *Trajan* and *Hadrian*, in the *Greek Fa-* Obel. 24.
shion; those of *Annibal* and *Scipio*; of *Vitellius* and *Marcus Aurelius*, with 1707.
the Vase that formerly contained the Ashes of the Emperor *Alexander Se-* ROME.
verus, and of his Mother *Julia Mammea*.

The Pictures are likewise very numerous and fine; but these are reckon- And Pic-
ed the most remarkable: A Cieling, painted by *Andrea Sacchi*, represent- tures.
ing Divine Providence, a masterly Piece; an Adoration of the three wise
Men, by the Cavalier *Calabrois*; another large Picture, containing the
five principal Virtues, by *Cortona*; two of *Venus*, by *Titian*, and *Veronese*;
and a Lady playing on the Harp, by *Lanfranc*; the Portrait of *Raphael's*
Mistress, by himself; *Lucretia* and *Sextus Tarquinius*, by *Romanelli*; *Mary*
Magdalen, by *Carrache*; *St. Mary the Egyptian*, by the same; the Behead-
ing of *St. John the Baptist*, by *Belini*; a Piety, by *Thadeo Zuccaro*; three
Gamesters, by *Caravaggio*; a *M. Magdalen*, by *Titian*; the Death of *Ger-*
manicus, by *Poussin*, for which, we are told, the Great Duke of *Tuscany* of-
fered fifteen thousand Crowns; the Baptism of Jesus Christ, by *Sacchi*; a
St. Gregory, by *Guidi*; a *Madona*, by *Raphael*; the *Samaritan Woman*, by
Carrache; a *Madona*, on an oval Copper-plate, by *Guidi*; an *Esther*, by
Guercini; a *Madonna*, by *Leonardo Vinci*; another by *Poussin*; the Portrait
of *Raphael*, drawn by *Peter Perugini* his Master; and that of *Perugini*,
done by *Raphael*; the beautiful *Carousel*, or Tilt and Tournament, by *Tem-*
pesta; *Mount Parnassus*, by *Camassei*; and the Chapel of *Monte Cavallo*, in
which Pope *Urban VIII.* is represented creating his Brother *Dom Thadeo*
Governor of *Rome*.

As to the Furnitures of the same Apartments, such as Tapistries, Beds, Rich Fur-
Chairs, Cabinets, nothing can come up with, at least, out-do their Mag- natures.
nificence. To enter into the Detail of them would be tedious; and there-
fore I shall only observe, that those of the Bed-chamber and the Audience-
Room alone have cost the Proprietor upwards of twenty-five thousand Pistoles.

Over and above all these Rarities, this stately Palace contains a Library Consider-
equally considerable for the Number and the Excellency of the Books, able Li-
amounting to at least forty thousand Volumes, the Catalogue of which has brary.
been printed in two reasonable Folio's. A vast many curious *Greek Ma-*
nuscripts were formerly seen in this Collection: But most of them have
been, from time to time, villanously carried off by Stealth.

To conclude this long Account: In the Court of the Palace lies on the An an-
Ground, and broken in several Pieces, an antique and curious Obelisk. The tique Obe-
Lord Proprietor intended to have had all these Pieces rejoined, and then lisk.
caused the Obelisk to be erected before the Bridge I have already men-
tioned. But this has hitherto not been put in Execution, and for what
Reason I cannot imagine.

The *Borghese Palace* took up all our Attention for a whole Day, both Descrip-
Morning and Afternoon, and is the last I am resolved to describe. It was tion of the
built after the Draughts of *Martin Longhi*, and *Flaminio Pontio*, two very *Borghese*
famous Palace.

1707. famous Architects, under the Popedom of *Paul V.* who raised the *Borghese*
 Oct. 24. Family to that Pitch of Wealth and Grandeur it has enjoyed ever since.

ROME. The Front of this magnificent Structure is of a vast Extent, having a
 Its Extent Wing, which extends all along the Square, and continues as far as *Ripetta*,
 and so that the House consists of three Bodies, joined by a double Gallery, di-
 Court. viding the Court from the Garden. This Court is surrounded by Portico's
 supported by one hundred *Egyptian* Granite Columns, of the Doric and
 Ionic Order, one above the other, and adorned with antique Oriental Mar-
 ble Statues. Those of *Julia*, *Faustina*, *Sabina*, and of an *Amazon*, are the
 most remarkable, and by very good Hands.

The Gar- The Garden is not very large, but embellished with a good many Sta-
 den. tues, and Jets of Water. At one Extremity of the Court is a curious
 snail-wise Stair-case, but made a long Time before the Palace, it having
 been framed after the Draught of the famous *Bramanto*, one of the first
 Architects of *St. Peter's* Church.

First A- The first Apartment, and level with the Ground, is occupied by Prince
 partment. *Borghese* himself, who resides in it during the Summer. It extends as far
Ripetta, and consists of twelve Chambers and a Gallery, adorned with at
 least seventeen hundred Capital Pictures, most Part of which, we were as-
 sured, are Originals. I shall only give you a List of those that are chiefly
 esteemed by the Virtuoso's.

Paintings In the first Room we see two round ones, representing two *Madona's*, the
 in the first one by *Ghirlandano*, the other by *Pullarolo*, who both lived towards the
 Chamber. Conclusion of the fifteenth Century; two other oval Pictures, the one a
 Christ, the other a *Madona*, both by *Raphael Urbino*; a large Piece con-
 taining a *St. Anne*, a *Virgin Mary*, and the Infant Jesus trampling upon
 a Serpent, by *Caravaggio*; another *Madona*, by *Perugini*; an *Aeneas* car-
 rying *Anchises* on his Shoulders, by *Barocchi*; a Landskip, by *Paolo Brillo*.

In the se- The rarest in the second Chamber are, two *Madona's*, by *Raphael*; a
 cond. *St. Francis*, by *Bronzini*; *St. Cecilia*, by *Corregio*; and a Chace of *Diana*,
 by *Dominican*. In the Middle of this Chamber stands a beautiful Porphyry
 Vase, of an immense Value. It formerly served for a Fountain Basen, and
 is thought by Antiquaries to have anciently contained the Ashes of *Scipio*
Africanus.

In the The chief Paintings in the third Room are, a *St. Catherine*, the Por-
 third. traits of *Machiavel*, and of Cardinal *Borgia*; all three by *Raphael*; *Ulysses*
 and *Polyphemus*, by *Lanfranc*; the Adultress Woman in the Gospel, our
 Saviour's last Supper, with his Disciples, and *Samson*, all by *Titian*; a dead
 Christ, by *Zuccaro*; *David* and *Goliath*, by *Caravaggio*. Here is likewise an
 Oriental Jasper Table, valued at twelve thousand Crowns.

In the In the fourth Room are, the four Seasons of the Year, by *Albano*; the
 fourth Portrait of *Raphael*, by *Julius the Roman*; those of the Emperor *Charles V.*
 Room. of *Bramanto*, and of *Titian*, by *Titian* himself; the Portrait of *Michael*
Angelo, by himself; a Scourging, by *Titian*; and the celebrated dying
 Christ, by *Michael Angelo*. The Romans would have us believe, that this
 famous

famous Painter, in order more perfectly to express the Features of an expiring Man, hired a common Porter for a Pistole, bound him to a Cross, and then barbarously murdered him, to serve him for a Pattern. But this is palpably an idle Story, coined, no doubt, the better to extol the great Perfection of this Performance of *Michael Angelo*.

1707.
Octob. 24.
ROME.

The fifth Chamber, called the *Audience Chamber*, contains, among many other Pieces, a *Madona*, by *Raphael*; the three Graces, by *Titian*, a most excellent Picture; the Divine Love, and the Profane Love, with the Portraits of a Schoolmaster and of *Luther*, by the same Hand; two Heads, by *Corregio*; a Picture representing the whole *Bordonnone* Family; another expressing the Arts of Painting and Architecture, by *Michael Angelo*. In this Room stands also a very curious Silver Fountain, five Palms high, adorned with two Flower-pots of the same Metal, artfully wrought.

In the fifth.

In the sixth Chamber, where the Prince is used to take an Afternoon's Nap, are a good many very lascivious Pieces, intended, no doubt, to excite in his Excellency's Mind very devout and religious Meditations, when he is going to rest. Among others, we here see a naked *Adam* and *Eve*; two Pictures of *Venus*, likewise stark naked, by *Titian*; *Leda* and *Jupiter* under the Form of a Swan, by *Leonard da Vinci*; the famous *Psyche*, by *Titian*; a very dissolute Bacchanal, by *Lavinia Fontana*; and two other *Venus's* on the Top of the two Doors.

In the sixth.

The Gallery is all over adorned with Bas-reliefs of gild *Stucco*, and its Pavement of Marble, of various Colours. We here see two Oriental Alabaster Fountains, two Tables of the same, and eight large Mirrors, whose Glasses are painted with Flowers, and Figures of Children, by *Stanchi* and *Ciroferri*. But its chief Ornament, in my Opinion, is sixteen antique Porphyry Heads, twelve of the twelve first *Cæsars*, and the four others, of *Scipio Africanus*, of *Marcellus*, of *Titus Quintus Flaminius*, and of *Marius*. All these Heads are set on as many Alabaster Busts of a yellowish Colour, and each in a separate Nitch, at an equal Distance from one another.

The Gallery, and its Singularities.

The finest Pictures of the following Chamber are a *St. Peter*, by *Car-rache*, an admirable Performance; the *Villa Borgheze*, by *Tempesta*; the Battle of the *Romans* against the *Veientes* and the *Fidenates*, by *Joseph d'Arpino*; a *Virgin Mary*, an *Orpheus*, and a Portrait of Pope *Paul V.* all three of an excellent *Mosaic*, and by *Provençal*. We are very positively told, that that Pope's Face alone contains no less than one Million and seven hundred minute Square *Mosaic* Pieces, which is incredible. The last, and chief Curiosities in this Room, are eight Designs or Draughts, by *Raphael*, and *Julius the Roman*.

Other Chambers and fine Pictures.

The next serves for the small Recreations of the Prince and his Family. In the Middle is an Alabaster Table, big enough to hold fifteen People. The Cieling is all over painted in Fresco, representing several Landskips, by the Hand of *Francisco Bolognese*.

The Chamber in which the Princess gives Audience, and receives her Visits, is embellished with two Alabaster Fountains, each having two Flower Vases

That of the Princesses.

1707. Vases of the same Matter. Its principal Paintings are, two *Christs*, by
 Octob. 24. *Raphael*; a *St. Anthony*, by *Paul Veronese*; a Portrait of *Titian*, and one of
 ROME. his Servant-maid, with a Death's Head, done by himself; another of a
 Lady, by *Bassan*; two ditto, by *Albert Durer*; and the History of the
 Prodigal Son, by *Titian*.

More
 Rooms
 and Paint-
 ings.

In the following Room we first of all see two large and magnificent
 Beds of Gold Cloth, and green Ground; then a great many Pictures,
 such as a Bacchanal, by *Guidi*; a *Christ* on the Cross, by *Julius the Ro-*
man; a Draught of *Raphael*; some Landskips, by *Brillo*; a *St. Sebastian*,
 by *Rustichino*; a *Madona*, by *Andrea del Sarto*; and the Espousals of *St.*
Catharine, by *Parmeggianino*.

The next contains chiefly a *Madona*, with the Infant *Jesus*, and *St. John*
the Baptist, by *Raphael*; this Piece is reckoned the finest he ever made; a
Samson, by *Guerchini*; a *Madona*, by *Titian*; a *St. John*, by *Bronzini*; a
Judith, by *Lavinia Fontana*.

Immenfe
 Value of
 all these
 Rarities.

We are told, that in this single Apartment no less than three hundred
 curious Pieces of Painting are preserved, and all done by *Raphael* and *Ti-*
tian. The Antiquary *Rossini* values the whole, with all the other Furni-
 ture, at two Millions of Crowns. The *Mezzanini*, above the first Apart-
 ment, are painted in *Fresco*, by *Tempesta*, *Pouffin*, *Cortona*, *Lauri*, and
Manciola.

The up-
 per A-
 partment
 richly fur-
 nished.

But I am afraid of trespassing upon your Patience by these minute Ac-
 counts; wherefore I shall only add, concerning the upper Apartment, that
 it is no less magnificently furnished than the former. Tapestries, Beds,
 Chairs, all is of a Piece. I took particular notice of an Ebony Cabinet on
 every Side embellished with Gold Plates, and Histories in Bas-reliefs; the
 whole enriched with precious Stones. Among the Pictures, the Rape of
 the *Sabine Women* by the *Romans*, and the Visit paid to *Solomon* by the
 Queen of *Sheba*, are very much admired; likewise the Paintings of the
 Cielings, all done by the same Hand, namely, a Lay-brother, called *Ca-*
puccino. The Chapel of this Apartment is also very remarkable for its rich
 Ornaments, most of them being of Gold and Silver.

1707.
ROME.

C H A P. XIII.

Rome. *Great Magnificence of St. Peter's Church, and how difficult it is to describe it with Accuracy. Borgo di St. Pietro, and Corridor of Alexander VI. Church of St. Maria Transpontina, and several Palaces. The Church of St. Giacomo Scozia Cavalli, and its many curious Relics. Merry Story concerning the Origin of its Name. Description of St. Peter's Square, and of the fine Obelisk in the Middle of it. Two magnificent Fountains. By whom St. Peter's Church was built. Its landing Place, Front, stately Portico, and chief Gate, described.*

HAVING hitherto described a vast many stately sacred and prophane Buildings of this famous City, it is high time to speak of the most celebrated of all, I mean St. Peter's Church. Tho' we have viewed it above thirty times, yet we can never be tired of contemplating the incredible Variety of most charming Objects contained in that surprizing Structure. The oftener we see it, the more we are in a Rapture. At every different visit to it, nay, at every Instant, fresh Beauties, new Perfections, display and offer themselves to the Eye of a curious Spectator. This being the Case, and my Abilities so very middling, will not every Attempt to describe it, appear to you rash and full of the most unpardonable Temerity? All the liberal Arts have been, in a manner, exhausted in raising and adorning this noble Piece: It would therefore require an universal Genius, a Man skilled in the several Branches of these Arts, to draw a Picture of it, in some Measure, answerable to the Original. Even supposing I had all the necessary Qualifications for such an Undertaking, it would nevertheless be impracticable, on account of the infinite Multitude of curious Objects, the complete Description of which would take up at least a twelve Months, and fill a whole Volume.

In order, however, not to pass over in Silence this stupendous Production of modern Ages, and not intirely to disappoint your Expectation, I have viewed it as attentively as possible, consulted several of the living Oracles in Virtuosity; and with these Helps, I may perhaps flatter myself to be tolerably able to give you at least some Idea of the ever memorable Church of St. Peter. But before I go to work, it will be highly necessary to take notice of several Particulars one meets with in going towards that Building.

Having passed the *Pons Ælius*, or Bridge of St. Angelo, we entered the *Borgo di S. Pietro*, or Borough of St. Peter, otherwise called *Città Leonina*,
VOL. III. N from S. Pietro.

O Job. 25.
St. Peter's
Church
very mag-
nificent.
and diffi-
cult to de-
scribe.

1707.
Oct. 25.
ROME.

from *Leo IV.* who the first of all the Popes inclosed the *Vatican*, and all this Part of the *Trastevere*, with good and strong Walls, in the Year 848. and quartered in the same Part of the *Corficans*, whom the *Saracens* had drove out of their Island. This Borough comprehends the whole Space which lies between the Castle of *St. Angelo*, the *Vatican*, and that Part of the City anciently named *Trans-Tiberina*, as being on the other Side of the *Tyber*. In after times, the Popes *Pius IV.* and *Urban VIII.* caused it to be fortified with some Bastions and other Works. It has six Gates, the first called *di Spirito Santo* in *Sassia*, leading, in a streight Line, to the ancient *Regio Transiberina*, through the *Porta Septimiana*. This first Gate was inclosed within the City, when *Urban VIII.* surrounded the *Janiculum* with Walls, and is never shut in the Night-time, as all the others are. The second goes by the Name of *Porta delli Cavallegieri*, on account of a Body of the Pope's Light-horse, which constantly keeps Watch hard by. The third is the *Porta Pertusa*. The fourth, *Porta di St. Pellegrino*. The fifth, *Porta Angelica*, out of which is a fine Road, two Miles long, which after having crossed over certain Fields (said to be the same that were formerly given to *L. Quintius Cincinnatus* by the *Roman* People, as a Reward for his defeating the *Aequi*) joins the *Via Flaminia*, near the Bridge *Milvius*. The sixth Gate has preserved its old Name, being called *Porta Aenea*, by reason of a Bronze Gate, which stood anciently there, and on which *Aeneas* was represented, in Bas-relief, carrying his Father *Anchises*.

Corridor
of Alexan-
der VI.

From the *Borgo* we came to the Castle of *St. Angelo*, where we saw, on the Right, part of the Arches which support the Corridor, built by *Alexander VI.* from the *Vatican* to that Fortrels, to serve him, upon an Emergency, to make his Escape into it. And in order to raise that Structure, he demolished a good many private Houses, and even an ancient and magnificent Pyramid, said, by some, to have been the honorary Tomb of *Scipio Africanus*; by others, that of a Consul called *Aurelius*; and by a third Class, the Sepulchre of *Sempronius*. On the left stood formerly the ancient *Porta Triumphalis*, leading to the Bridge of the same Name, of which, as I have already observed, some Remains are still seen in the *Tyber*.

Church of
St. Maria
Transpon-
tina.

In going forwards, through the *Strada Alessandrina*, or *Borgo Nuovo*, we met, on the right, the handsome Church of *St. Maria Transpontina*, particularly famous for a miraculous Image of the Virgin, brought hither from *Palestina* by the *Carmelite* Friars, when they were drove out of that Country by the *Saracens*. They likewise preserve in this Church the Head of *St. Basilus the Great*, which the *Venetians* pretend to have also; and the two Columns to which *St. Peter* and *St. Paul* were bound, when *Nero* ordered them to be scourged in the *Forum Romanum*, where they soon after were put to Death. By the bye, Cardinal *Baronius*, that great Champion of the *Romish* Church, mentions this Story as a Matter of Fact. But the most curious of all the Relics kept here, is a miraculous Crucifix, standing on the Altar in a Nich, which all good Catholics believe, as an Article of Faith, to have had several verbal Conferences with these two Apostles.

In

In the Square of *Borgo Nuovo* stand the Palaces which formerly belonged to the *Colonna's*, the *Madruzzi*, and to Cardinal *Campeggi*, the Pope's Legate in *England*, in the Reign of *Henry VIII.* but are now possessed by other Proprietors. The first, by the poor Priests of Pope *Innocent the XIIth's* Institution; the second, by the right reverend Fathers the *Jesuits*, Penitenciaries of *St. Peter*; and the third, by all such of your *Hetics* as embrace the Catholic Religion.

A little beyond this Square is the very minute Church called *St. Giacomo Scoscia Cavalli*. Among other Things, it contains two very remarkable Relics. The one is a white Marble, six Foot long, on which *Abraham* bound his dear Son *Isaac*, when he intended to sacrifice him. Six Holes are seen on this Marble, which, we were told, served to put as many Sticks into, designed to keep the Wood together, and hinder it from falling down, while it was burning. This was indeed a very artful Contrivance of the Patriarch, and, in all Appearance, none but himself would have thought of it, upon such an Occasion.

The next Relic is likewise a white Marble, and very much resembling an ancient *Heathen* Altar. The Priest who shewed us this Curiosity, declared upon his Honour, and the Faith of a Christian Priest, that this Stone was the same on which the Infant *Jesus* was presented to good old *Simeon* in the TEMPLE OF SALOMON. To confirm this Assertion, he made us observe, on the Surface of the Marble, a Hole two Inches deep, and four wide, made by the Impression of one of the Child's Heels. And as a further Proof, he desired us to read the two following Lines engraven on the Front of this Altar, and expressing this Fact in Terms as plain as Language can make them:

*Hic Lapis est in quo Natum Templo obtulit olim
More Hebreorum virgo Maria suum.*

But this is not all. As the Altar is hollow, a kind of small Sepulchre was, some Years ago, found in the Middle of it, and within that Sepulchre three Vases, the one of Wood, the second of *Alabaster*, and the third of baked Earth. All three were stuffed with precious Relics, a Catalogue of which has been printed here. I shall only mention a few of the most remarkable among them. Some Thorns of the Burning-bush gathered by *Moses*; a Piece of the GOLDEN GATE of *Salomon's* Temple; something of the Spot on which *Jesus Christ* fasted in the Desert; of that whereon he sweated Blood, in the Garden of *Gethsemane*; of that where he was seized by the High Priest's Satellites; of that where he stood when *Pilate* told the *Jews*, *Ecce Homo*, "There is the Man." Of that where the Virgin *Mary* met him, when he was carrying his Cross to *Golgotha*; of that where the same Virgin gave up the Ghost; a Piece of the OLIVE TREE ON WHICH *JESUS CHRIST* WAS PERCHED, a little before he went

1707. up to Heaven; lastly, a small Part of the Place where the Apostles were
Octob. 25. assembled when the Holy Ghost came down upon them.

R O M E. As to the burlesque Name given to the Church possessed of these most
 Why that edifying Curiosities, *St. Giacomo Scofia Cavalli*, the Original of it is ex-
 Church tremely memorable, and consequently well worth relating in this Place.
 was called *St. Helena*, Mother to *Constantine the Great*, who, by the bye, and accord-
ScofiaCa- ing to pious Tradition, has found more Relics than all the *Christian* Princes
valli, a put together; that Princess having picked up a vast many of them in the
 very mer- *Holy Land*, and enough to load a pretty large Ship, she went on board of
 ry Story. it, directing her Course, not to *Constantinople*, the Residence of her Son
 the Emperor, as she ought naturally to have done, but to *Rome*, a City
 she had a particular Predilection for.

Having sailed a few Days, a violent Storm arose, all of a sudden, and
 the Vessel was on the point of being shattered and sunk to the Bottom. To
 save her Life and precious Cargo, she, by a kind of Inspiration from
 Heaven, took it into her Head to fling over board, and deliver up to the
 Sea, one of the Crucifixion Nails, which she had among her valuable Re-
 lics. The unmerciful and unruly Element had scarce received it into its
 Bosom, but it pulled in its Horns, and became, in an Instant, as smooth
 as a Glass. Nay more than this, out of a mere Sense of Gratitude for the
 Honour done her, the Sea caused the holy Nail to come up from the Bot-
 tom, and to swim gently on the Surface of the Water near the Ship, by
 which means the Empress was enabled to take it back again with Ease.

This done she, continued her Navigation, and safely arrived at *Rome*
 with her rich Booty. The first thing she did, after her landing, was to
 send a considerable Part of it to the Church of *St. Peter*, and, in particu-
 lar, a very large Piece of the holy Cross, which she miraculously had di-
 stinguished from that of the converted Thief, and that of his wicked and
 obdurate Companion; likewise the sacred Handkerchief used by *St. Vero-*
nica to wipe our Saviour's bloody Face, and many other precious Relics,
 preserved and shewn here to this Day.

Not contented with this, the pious Lady ordered the two before men-
 tioned Marble Pieces to be conveyed to the same Temple. But, O Mira-
 cle! O wonderful Phenomenon! no sooner was the Carriage come before
 the small Church of *St. James*, in its Way to that of *St. Peter*, than
 both the Marbles gave such palpable Signs of their extreme Fondness for
 that Apostle, that they suddenly stopped short, and resolved not to go one
 Inch farther. The Horses were soundly whiped by several strong robust
 Fellows, nay, several other Horses were joined to them, and hurried in
 the same Manner: But all in vain; the Cart stood firm like a Rock, and
 could no more be moved than the God *Terminus*. Even the poor Horses
 had, some, their Bones broken, others their Limbs disjoined by the vio-
 lent Efforts they made to drag the Cart along.

Struck at the Sight of this most stupendous Event, *St. Helena* was for-
 ced to change her Mind, and concluding that the most holy Relics were
 bent

bent upon staying where they were, and fonder of the Apostle St. James, ^{1707.} than of St. Peter, she caused them to be carried into his Church, where, ^{Octob. 25.} to this Day, they are kept, and held in very high Veneration. And thus ^{ROME.} you have the Origin of the odd Nickname of *Scofia Cavalli*, given to that Church: For *Scofiare*, in *Italian*, signifies breaking the Thighs, or any other Limb, putting them out of joint, which hard Fate the poor Horses had undergone.

At our coming out of the *Strada Alessandrina* we saw St. Peter's Square, St. Peter's which, for Magnificence, is, in every Respect, answerable to the stately Square. Church, from whence it has borrowed its Name. 'Tis of an oval Form, and partly enclosed by a double Colonnade, which makes it appear pretty much like the Scene of a spacious Theatre, whereof the Temple of St. Peter is the hollow Part.

This double Colonnade is framed after the Draught of the Cavalier *Bernini*, and was ordered to be raised by Pope *Alexander VII.* for a greater ^{Its stately Colonnades.} Embellishment of the Square. It consists of a prodigious Number of very big and lofty *Travertine* Stone Columns, erected in four Rows, and forming three distinct Galleries in each Colonnade. On the Top of each runs a wide Platform, bordered by a double Marble Ballustrade, supporting an Infinity of Statues, representing Martyrs, Founders of religious Orders, and other illustrious Personages. In short, this Work equals, if it does not surpass, the most superb Porticoes of ancient *Rome*, and is consequently, next to the Church, the finest Ornament of the Square.

'Tis of a very considerable Extent. *Rossini*, the Antiquary, says, an ^{And Dimensions.} hundred and twenty Paces long, from its Entrance to the landing Place of the Church, and an hundred and twenty broad. *Jourvin de Rochefort* makes it, and very absurdly, twice as large; and *Lassels*, no less ridiculously, asserts, that it may hold *two hundred thousand People*.

In the Middle of the Square stands an intire and very beautiful Granite ^{A fine Obelisk in the Middle.} Obelisk, made of one single Piece, and without any Hieroglyphics. Tho' several Authors have wrote, that it was framed by Order of *Sesostris*, King of *Egypt*, I am more inclined to take *Pliny's* Word, who says, it is the *Workmanship of Noncoreus, Son to Sesostris*, and thus must have been extant above four thousand and nine hundred Years. *Caligula* caused it to be conveyed from *Heliopolis* to *Rome*, in the third Year of his Reign, and placed in his *Circus*, which was near the *Vatican*, and afterwards called *Circus Caii et Neronis Caesarum*. He dedicated it to *Augustus* and *Tiberius*, as appears from the following Inscription upon it in very distinct Characters:

DIVO. CAESARI. DIVI. JULII. F. AUGUSTO.
TIBERIO. CAESARI. DIVI. AUGUSTI. F.
AUG. SACRUM.

Its Inscription.

The Antiquary *Pinarolo* is of Opinion, that this Obelisk was the very ^{Criticisms} first seen in *Rome*, and that it was brought there, and erected in the great ^{on Pinarolo.} *Circus*.

1707. *Circus* by *Julius Cæsar*. But he is grossly mistaken. It was indisputably
 Octob. 25. *Augustus* who caused the first of all the Obelisks to be conveyed from *Egypt*;
 ROME. which he raised in the great *Circus*, and consecrated it to the Sun; from
 which Place *Sixtus V.* ordered it to be carried to the Square *del Popolo*. Be-
 sides, how absurd is it to suppose, that *Julius Cæsar* could so much as
 think of dedicating an Obelisk to his Nephew, who was then but a young
 School Boy, and to *Tiberius*, who was as yet unborn?

When Under the Popedom of the said Pontif it was found almost entirely bu-
 found, and ried under Ground, and on the same Spot where now stands the Sacristy
 by whom of *St. Peter's Church*. And, as he was a great Admirer of Antiquities,
 erected. fourscore thousand *Roman Crowns* were spent by him in getting it raised
 and placed where it now stands. The celebrated *Dominic Fontana* under-
 took and performed this difficult Task, which had been vainly attempted
 before by several other ingenious Artificers.

Descrip- 'Tis seated on a Marble Base, and its four Angles are supported by as
 tion of the many Bronze Lyons, the Workmanship of *Prospero Bresciano*. Several
 Obelisk. Inscriptions are engraven on this Base, the most remarkable of which are
 as follows:

Its mo-
 dern In-
 scriptions.

*Sixtus V. Pont. Max. Obeliscum Vaticanum
 Diis Gentium impio cultu dicatum, ad Apostolorum
 limina operoso labore transtulit An. D. 1586. Pont. II.*

*Sixtus V. Pont. Max. Obeliscum Vaticanum ab impura superstitione
 expiatum. Cruci invictæ justius ac felicius consecravit. An. 1586. Pont. II.*

And a little lower:

*Dominicus Fontana ex pago Mili. Agri Novocomensis
 transtulit et erexit.*

That is: " This stately Obelisk, once dedicated to the false Heathen
 " Gods, was, at an incredible Charge and Labour, brought near the
 " Church of the Holy Apostles: And being since duely purified of its
 " ancient superstitious Use, it was much more properly and happily con-
 " secrated to the holy and invincible Cross by Pope *Sixtus V.* in the Year
 " 1586, and the second of his Popedom. Both the conveying and the
 " erecting of this bulky Piece was performed by *Dominicus Fontana*."

Other
 Particu-
 lars con-
 cerning
 the same.

On its Top is fixed a large Cross, supported by *Sixtus Vth's Arms*, con-
 sisting of three *Golden Mounts*, surmounted by a *Star*. We are told by the
 Antiquaries *Rossini* and *Pinarolo*, " That this Pope, with his own Hands,
 " put into that Cross a pretty considerable Fragment of our Saviour's true
 " Cross, and granted at the same Time Indulgencies for ten Years (*à Chi*
 " *passando avanti à quella, li farà riverenza, dicendo un Pater, ed un Ave*)
 " to

"to all those who passing by should make a low Bow to the Cross, and say one *Pater Noster*, and one *Ave Maria*."

1707.
Octob. 25.

The Variety of Opinions among the Ancients and Moderns, concerning the Height of this Obelisk, is both incredible and unaccountable. *Herodotus*, *Diodorus Siculus* and *Pliny* give it 150 Feet; *P. Victor* 92; *Boissard* and *Schot* 170; *Merula* no more than 72; *Hugonius* 107; *Gambucci* 81; *Mercatus*, who has wrote the History of the Obelisks, 113 Palms and one half; *Angelus Roccha* 114; *Salmuth* 170 Feet; the Author of a Journal thro' France and Italy 137; *Jouvin de Rochefort* 80; *Lassels* 108, with its Base; *Misson* 78, without it and the Cross; *Martinelli* 113 Palms and one half; *Pinarolo* and *Rossini* 72 Feet. There is the same Variety among these modern Authors about the Height of the Pedestal; But how it happened I cannot imagine, since the beforementioned *Dominicus Fontana*, who must, of Course, have been thoroughly informed of these Particulars, gives us the following Account: The Pedestal of *Lyons*, in Height $33\frac{1}{2}$ Palms; the Obelisk $113\frac{1}{2}$; the Pope's Arms, or Brass Mounts, Star and Cross 27; in all 173 Palms, or $126\frac{1}{2}$ English Feet. He even carried his Accuracy so far as to compute the Weight of this huge Piece, which amounts to 963,538 Roman Pounds.

Rome.
The true Height of the Obelisk.

Another very curious Ornament of this Square, or Area of *St. Peter's*, are two Fountains, regularly placed at each Side, and at an equal Distance from the Obelisk. Both cast out a prodigious Quantity of Water, and, according to a very exact Computation, no less than four Hogsheads every Minute. This Water rises above forty Foot higher than the Top of the Fountain from whence it originally flowed, and then successively falls into two small *Numidian* Marble Basons, and last of all into a larger one of Granite. But what is no less remarkable, the Violence of the spouting Water is such, that it forms a kind of watry Cloud over each Fountain, which, when the Sun is in a proper Height, and not over-cast, presents to the Eye of the Spectator the agreeable Sight of a beautiful and permanent Rainbow.

Two magnificent Fountains in the same Square.

The Landing-place leading to the Church is, beyond Expression, magnificent, being an hundred and twenty-eight Paces wide, and having at its two lower Corners the Marble Statues of *St. Peter* and *St. Paul*, done by *Mitro de Fiesole*, and Pope *Pius* the Second's Order; which, tho' very fine, appear to me excessively small for the great Extent of the Place where they stand.

The landing Place of *St. Peter's*.

Constantine the Great, who in Reality was neither a very honest Man, nor perhaps a true Christian, has nevertheless been represented by many as a perfect Saint, and as having raised a vast Number of Churches in this City, particularly those of *St. Peter at the Vatican* and of *St. Paul on the Via Ostiensis*. His Admirers go even so far as to say, that he himself set his Hands at work in digging the Foundation of the former. Nay, more than this, out of mere Humility, and in honour of the twelve Apostles, he did not disdain to carry on his Shoulders a dozen Baskets full of Earth,

This Church not built by *Constantine*.

taken

1707. taken out of the same Foundation. Be that as it will, this pious Example,
Osob. 25. as far as I can remember, was never followed by any of the succeeding
 R O M E. Monarchs.

But by Other Historians are of Opinion, and with a little less Improbability,
 many suc- that Pope *Symmachus* laid the Foundation of *St. Peter's* Church in the Year
 cessive 512. The Truth of the Matter is, that Pope *Julius II.* a *Genoese*, was the
 Popes. first who enlarged it; that twenty-two Pontifs after him have considerably
 Its chief contributed to the Improvement of it; that the most celebrated Architects,
 Archi- Sculptors and Painters, such as *Bramante*, *Sangallo*, *Michael Angelo*, *Buona-*
 tects. *rota*, *Giacomo della Porta*, *Carlo Maderno*, *Giovanni Fontana*, the Cavalier
Bernin, and many besides, have had a considerable Share in compleating
 this noble Structure, the first, no doubt, in the whole Universe.

The first *Bramante*, however, was the first employed in that great Undertaking,
 was *Bra-* and spent no less than eleven Years upon it, that is from 1503 to 1514, in
mante. which Year he died. The Pope caused him to be handsomely interred
 in the old Church, and ordered his whole Court, and all the Architects,
 Sculptors, and Painters, who happened to be then at *Rome*, to attend his
 Funeral Pomp. The following Epitaph was made for him:

His Epi-
 taph.

*Magnus Alexander magnam cum conderet urbem
 Niliacis oris, Dinocraten habuit.
 At si Bramantem tellus antiqua tulisset,
 Hic Macedum Regi gratior esset eo.*

The Meaning of these very indifferent Lines is: "That had *Bramante*
 " been Contemporary with *Alexander the Great*, that Prince would infal-
 " libly, and preferably even to the famous *Dinocrates*, have chosen him to
 " build the City of *Alexandria* in *Egypt*."

The
 Front of
 the
 Church.

Its stately
 Portico.

The whole Building is of *Travertine* Stone. Its Front and beautiful Por-
 tico are the Workmanship of *Carlo Maderno*, and done by Order of *Paul V.*
 of the House of *Borghese*. On the Top of that Front runs a Balustrade,
 supporting the *Colossian* Statues of *Jesus Christ* and his twelve Apostles.

The two Colonades of the Square end at the Portico, over which stands
 the Lodge from whence the Pope annually and solemnly excommunicates
 all Heretics, and condemns them to Hell and Damnation. This Portico is
 adorned with many fine Columns, and two hundred and eighty-nine Foot
 long, forty wide, and an hundred and thirty-three in Height. Its Arch
 is of gilt Stucco, and Pavement of Marble. This last was done by Pope
Clement X. At one of its Extremities, leading to the Stair-case of the
Vatican, is a Marble Equestrian Statue of *Constantine the Great*, with this
 Motto, *In hoc signo vinces*, by *Bernin*, and very much esteemed.

St. Peter's
 Bark, a
 curious
 Piece.

But the greatest Singularity of this Portico is seen above its principal
 Entrance within; namely, the *Bark* or Vessel of *St. Peter* of *Mosaic* Work,
 done by *Giotto*, the Restorer of Painting in *Italy*. It formerly stood in
 the

the old *Basilica* of *St. Peter*, and was preserved with great Care till the Popedom of *Clement X.* who caused it to be placed under the Portico of the new Church in the Year 1674, by the Direction of Cavalier *Bernin.*

By the bye, Pope *Innocent IV.* a great Enemy to the Emperor *Frederic II.* alluding to *St. Peter's* Bark, as being an Emblem of the Church, sent him the two following Distichs, one after the other, to which that Prince replied in the same Style and Manner:

1707.
Octob. 25.
R O M E.
Scolding
Corre-
spondence
between
an Empe-
ror and a
Pope,

Innocent. *Niteris incassum Navem submergere Petri ;
Fluctuat, ast nunquam mergitur illa Ratis.*

Frederic. *Roma diu titubans longis erroribus acta
Corruet, et mundi desinet esse caput.*

Innocent. *Fata volunt, Scriptura docet, peccata loquuntur,
Quod tibi vita brevis, poena perennis erit.*

Frederic. *Fata volunt, Stellæque docent, Aviumque volatus,
Quod ego Fredricus malleus urbis ero.*

That is:

Pope. " You vainly attempt to sink the sacred Vessel of *St. Peter* :
" That Ship may violently be tossed up and down by Storm
" and Waves ; but can never utterly perish.

Emperor. " *Rome*, thro' its gross and manifold Superstitions and Vices,
" has been, for a great while, in a tottering Condition ; and
" will, no doubt, one Time or other, be entirely destroyed,
" and thus cease to be the Metropolis of the Universe.

Pope. " Fate, Scripture, and your own Crimes, cry aloud, that
" your Life will be short, and your Punishment everlasting.

Emperor. " All Omens agree in foretelling, that I shall prove a de-
" stroying Hammer to your wicked City.

But to return to *St. Peter's* Church : It has five Gates, each adorned with Chief Gate of the Church.
four beautiful Marble Columns, and their Arches with Paintings and Bas-reliefs. The Middlemost is of Bronze, and the largest of them all, being forty-five Foot high, and thirteen wide. We see upon it in Bas-relief the Crucifixion of *St. Peter*, the Beheading of *St. Paul*, the Sepulchres of *Hadrian* and *Honorius*, the sepulchral Pyramid of the Consul *Aurelius*, or, according to *Ligorius*, of one *Sempronius*, which Pope *Alexander VI.* caused to be pulled down ; and the Coronation of the Emperor *Sigismund*, by Pope *Eugene IV.* who is said to have raised this stately Gate in the Year 1433. *Antonio Fillarete*, and *Simon Donatello*, both *Florentines*, were the Builders of it.

1707.
Octob. 25. On the Right of this Gate is the *Porta Santa*, or Holy Gate; which is always walled up, and never opened but every twenty-fifth Year, or in the *Romish* Jubilee Year. 'Tis marked with a Cross, which good Catholic Souls very frequently and devoutly kiss; and with the Name of the Pope who last opened it, and the Date of this solemn Act. There are three other sacred Gates opened at *Rome* upon that Occasion; the one at *St. John de Lateran*, the other at *St. Mary Major's*, and the third at *St. Paul's*.
 R O M E.
 The *Porta Santa*.

C H A P. XIV.

Rome. Description of the Inside of St. Peter's Church. Its Walls, Pavement, Pillars, high Altar, and fine Canopy. The stately Dome minutely described. The great Gate, and its Inscriptions. Chapel of the most Holy Crucifix, and a miraculous Column. Tomb of Christina Queen of Sweden, and its Inscription. That of the famous Countess Mathilda; its Inscription, and History of that great Friend to the Popes. Sepulchres of Innocent XII. Sixtus IV. and Gregory XIV. and historical Epitaph of the second. An ancient Statue of Jupiter, transformed into a St. Peter, and worshipped accordingly by the good Catholics. Other Singularities.

Octob. 26. **T**HIS wonderful Temple stands on the same Spot where formerly were the Temples of *Apollo* and *Mars*, and Part of *Nero's Circus*, and is built in Form of a Cross. Tho' its Outside, as we have observed, be extremely magnificent, yet the Inside exceeds it by many and many Degrees. Turn which Way you will, you see nothing but numerous Miracles of Art and Ingenuity. Every individual Part is striking, amazing, astonishing; and, as I have said already, the accurate Description of it would fill up a whole Volume, and require an infinitely more able Hand than mine to draw it.
 The Inside of St. Peter's Church.

Its Walls, Pavement, Pillars, &c. The Walls are all over incrusted with the finest Marbles. The Pavement is entirely of *Mosaic* Work, likewise made up of all Kinds of Marbles. The Vault is of gilt Stucco in Compartments, and of large Stones, on each of which is a gilt Rose, filling almost the whole Panel. The Pilasters supporting the Vault are also of Marble, or incrusted from the Bases to the Cornishes with the rarest Marbles, and adorned with Medallions, representing the Heads of several Holy Popes, the Triple Crown, the Alabaster Pigeon of *Innocent X.* and other Bas-reliefs, which altogether have a very agreeable Aspect. These Pillars are all joined by *Arcades*, on the Top of which is a Cornish running quite

quite round the Church, and serving to hold a prodigious Number of Silver Candlesticks, with Tapers that are lighted at the Time of the Jubilee, and on many other solemn Occasions. The Statues of the moral Virtues ornament the Corners of these *Arcades*, the Vaults of which correspond to that of the Nave, which is, in a manner, divided into three Isles, but the Middlemost is by far the widest.

1707.
Octob. 26.
ROM E.

In the very Middle of this last large Walk, or Nave, and immediately under the great Cupola of the Church, stands the high Altar, under which, we are told, repose the two Halves of St. Peter and St. Paul's sacred Bodies. None but the Pope is allowed to celebrate Mass upon this Altar; at least, without a special Licence from his Holiness, which is very rarely granted, and never without an absolute Necessity.

The high
Altar.

A semicircular Marble Balustrade, running from one Corner of the Altar to the other, and on which stand several Silver Lamps, burning Night and Day, incloses the Descent by which one goes down to the Chapel, where the said Remains of the Holy Apostles are preserved in a gilt Silver Shrine, curiously wrought, and with the Figures of the two Saints upon it. Both the Stair-case and the Tomb are constantly lighted by a vast Number of Silver Lamps. Those that are desirous to visit this most sacred Place, and do it in a proper Manner, devoutly and with contrite Hearts, repeating at every Step a *Pater Noster* and an *Ave Maria*, infallibly gain a seven Years Indulgence for each Step.

Remains
of St. Pe-
ter and
St. Paul.

Four twisted Bronze Columns, of a prodigious Bigness, adorned with Foliage, and interspersed with Bees, (the Arms of the *Barberini* Family) support, above the Altar, a kind of Canopy, whose Cornish is embellished with small Angels, in playing Attitudes, with the Papal *Tbiara*, and the Arms of Pope *Urban VIII.* who caused this Piece to be made after a Design given by *Bernin*, and out of Part of the Bronze Beams, which he took from the Portico of *Agrippa*. On the Top of each Column stands a *Colossian* Angel of gilt Bronze, holding a *Festoon* of the same Matter in each Hand; and in the midst of all this rise *Consoles*, supporting a large Globe with a gilt Bronze Cross upon it. We were positively assured, that the Columns are fifty Foot high, weigh each twenty-five thousand Pounds, and that the whole Structure is ninety Foot in Height.

A fine
Canopy.

Directly above this superb Altar appears the no less marvellous, and never sufficiently admired, great Dome of St. Peters, which, for Grandeur and Boldness, by far out-does whatever is to be seen of this Kind in the whole World. I say for Grandeur and Boldness, for its *Suffetta* considerably exceeds that of the whole Pantheon in Extent, and in Height at least thirty *Roman* Palms.

The
Dome ve-
ry mag-
nificen.

Michael Angelo was the sole Contriver and Maker of this most excellent Piece, and by it obtained an immortal Glory. Before he went to work he was often heard to say, *Voglio alzare una Rotonda sopra la Chiesa di San Pietro.* "I have laid a Scheme to raise a Church as big as the Pantheon, on the very Top of that of St. Peter's. Those that overheard him made

*Michael
Angelo the
Builder of
it.*

1707. a Jest both of him and of his Scheme; but they found, in the Event, that
Octob. 26. he had been full as good as his Word. The Extent of the Dome is ex-
 R. O M E. exactly marked, by a Marble Circle on the Pavement, under the same.
 The same The whole Inside is of an exquisite *Mosaic* Painting, representing Hea-
 described. ven, the Arch-Angels, the Cherubim, the Angels, the twelve Apostles, the
 four Evangelists, *Jesus Christ*, and the Virgin *Mary*: All which is the Per-
 formance of *Francisco Zucci*, of *Cesare Torelli*, and of *Paolo Rosetti*, and exe-
 cuted after the Cartoons of the Cavalier *Pomeranci*. Round about the great
 Opening of the Dome these Words of *Jesus Christ*, in very large Characters,
 are to be read. *Tues Petrus, et super hanc Petram ædificabo Ecclesiam meam; et*
tibi dabo claves regni coelorum. "Thou art *Peter*, and upon this Rock I shall
 "build my Church; and I shall give thee the Keys of the Kingdom of
 "Heaven." The following Words are likewise seen round the same Cu-
 pola higher up: *S. Petri gloriæ Sixtus P. P. V. M. D. XC. Pontif. V.*
 "Dedicated to the Glory of St. *Peter*, by *Sixtus V.* in the fifth Year of
 "his Popedom." And indeed this Dome was the last Work, of any Note,
 performed by that famous Pontif. I must not forget to observe, that the
 four Evangelists of *Mosaic*, which fill the four Angles, are done by *Vecchi*
 and *Nebbia*, and highly esteemed, as well as all the other Figures.

And its
 four Pil-
 lars.

The four large Pillars supporting the Dome are Square, and an hundred
 and twenty Foot in Circumference. In them are four Niches containing
 as many Marble Statues, each twenty-two *Roman* Palms high. The first
 represents St. *Veronica*, by *Mochi* the *Florentine*; the second St. *Helena*, by
Andrea Bolgi di Massa; the third St. *Andrew*, by *Du Quesnoy* a *Flemish*; and
 the last St. *Longinus*, by *Bernin*. That of St. *Andrew* is reckoned the most
 beautiful.

Precious
 Relics.
 The
 Handker-
 chief of
 the *Veronica*.

Above these Statues are four other Niches, adorned with Ballustrades
 and Altars, in which are preserved the four following and very precious
 Relics. In that above the *Veronica*, the *Volto Santo*, or holy Handkerchief
 used by that pious Woman to wipe our Saviour's bloody Face, the Impres-
 sion of which is still plainly seen upon it. This is asserted by an Inscripti-
 on which runs thus:

*Salvatoris imaginem Veronicæ Sudario exceptam,
 Ut Loci Majestas decenter custodiret,
 Urbanus VIII. Pont. Max. Conditorium extruxit et ornavit
 Anno Jubilæi M.DC.XXV.*

A Frag-
 ment of
 the Holy
 Cross.

The second Nich, above the Statue of St. *Helena*, contains large Frag-
 ment of the holy Cross sent from *Jerusalem* to St. *Peter's* Church, by that
 good Empress, and Mother to *Constantine*, immediately after her Return
 from the Holy Land. This we learn from another Inscription:

*Partem Crucis quam Helena Imperatrix è Calvario in urbem evexit,
 Urbanus VIII. Pont. Max. è Sessoriana Basilica desumptam, additis Ara
 Et Statua, hic in Vaticano Conditorio collocavit.*

In the third Nich, above the fine Statue of St. Andrew, is kept the most sacred Head of that Apostle, brought from Greece, by Order of Pope Pius II. And Urban the VIII. caused both the Nich and the Statue to be made, according to the following Words :

1707.
Octob. 26.
R O M E.
The Head
of St. An-
drew.

*St. Andreae Caput, quod Pius II. ex Achaia
In Vaticanum asportandum curavit,
Urbanus VIII. Pont. Max. novis hic ornamentis decoratum,
Sacrifque Statuae et Sacelli honoribus colui voluit.*

The fourth Nich, above the Statue of St. Longinus, contains the blessed Lance, with which that Soldier of Pontius Pilate pierced our Saviour's Side. It was sent, as a very considerable Present, to Pope Innocent VIII. by Bajazet, the Turkish Sultan. This we are likewise told by an Inscription :

The
Lance of
St. Lon-
ginus.

*Longini Lanceam, quam Innocentius VIII.
Poni. Max. à Bajazete Turcarum Tyranno accepit,
Urbanus Octavus Statua apposita, et Sacello
Substructo in exornatum Conditorium transtulit.*

The four Altars of these upper Niches are adorned with eight valuable Columns, said to have been anciently in the Temple of Salomon. At the Foot of the Bases of the aforesaid Colossean Statue, in the lower Niches, are four other Altars, ornamented with the same Number of beautiful Mosaic Paintings, done after the Draughts of Andrea Sacchi, and representing the Histories of the curious Relics I have just now mentioned.

Four Al-
tars, and
their
Paintings.

But let us return to the great Gate of the Church, in order to describe it methodically. First of all, above this Gate, we see three Inscriptions in honour of as many Popes, who have mostly contributed to the Embellishment of this Temple. These Popes were Paul V. Urban VIII. and Innocent X. And as the Inscriptions contain nothing material, and merely what was done by each of these Pontifs, I shall only give them in Latin.

Three In-
scriptions
above the
great
Gate.

I.

Paulus V. Pont. Max.

Vaticanum Templum à Julio II. inchoatum, et usque ad Gregorii et Clementi Sacella, assiduo centum annorum opificio productum, tantae molis accessione, universum Constantinae Basilicae ambitum includens confecit. Confessionem Beati Petri exornavit, Frontem orientalem et Porticum extruxit.

II.

Urbanus VIII. Pont. Max.

Vaticanam Basilicam à Constantino magno extructam, à Beato Sylvestro dedicatam, in amplissimi templi formam, religiosa

multorum

1707.
Oct. 26.
ROME.

multorum Pontificum magnificentia redactam, solemnī ritu consecravit. Sepulchrum Apostolorum aërea mole decoravit. Odaeum, Aras, Sacella statuis ac multiplicibus operibus ornavit.

III.

Basilicam Principis Apostolorum

In hanc molis amplitudinem multiplici Romanorum Pontificum aedificatione perductam, Innocentius X. Pont. Max. Caesalutae opere ornatis Sacellis, interjectis in utraque Templi ala marmoreis Columnis, structo è vario lapide Pavimento, magnificentius terminavit.

Chapel of
the Holy
Crucifix.

As we went along, we next saw, on the right, the Chapel *Del Santissimo Crocifisso*, so named from a miraculous Crucifix preserved in it, and done by one *Pietro Cavallini*, a celebrated Artist, who lived above three hundred and fifty Years ago. It contains another very great Rarity, namely, one of the Columns that had belonged to the Temple of *Salomon*, and the very same against which *Jesus Christ* was leaning, when, at the Age of twelve, he argued with the learned *Jewish* Doctors in the Temple.

A miracu-
lous Co-
lumn.

It is generally believed here, that this Column has the wonderful Virtue of driving the Devils out of the Bodies of those who are possessed by them. This being the Case, I wonder how the Gentlemen of *St. Andrea della Valle*, and of several other Churches in *Rome*, are willing to spend so much Time, Labour, and Holy Water, in exorcising these unhappy Wretches, and which they often do without Success, as we have seen in the former Pages. The shortest Way, but perhaps not the most useful to themselves, would be to send them directly to this holy Column, which would do their Business upon the Spot.

The Cha-
pel de-
scribed.

The Vault or Cieling of this Chapel is finely painted by the Hand of *Lanfranc*: The Cupola is of *Mosaic*, done by *Fabio Christoforo*, after the Draught of *Peter de Cortona*; and above the *Porta Santa* is another *Mosaic* Work representing *St. Peter*, and very much esteemed.

Tomb of
Q. Chri-
stina of
Sweden.

Against the very first Pillar of the Church stands the Tomb of the famous *Christina*, Queen of *Sweden*, between two lofty Columns. 'Tis ornamented with *Jaune antique*, and white Marble Bas-reliefs, representing her *Abjuration* into the Hands of Pope *Alexander VII.* Upon the Tomb lies a Marble Cushion, supporting a large royal Crown; and at both Sides are two Angels, the one holding the Sceptre, and the other the Sword. Above all this rises the Queen's Bust of gilt Bronze, in a round Frame of the same Metal, with these Words, *CHRISTINA ALEXANDRA D. G. GOTHOR. VANDALORUMQUE REGINA*; and the following Inscription directly under the Frame, in a large Compartment of Touch-stone.

Chri-

1707.
Octob. 26.

ROME.
Its In-
scription.

*Christinae Suecorum Reginae,
Ob Orthodoxam Religionem,
Abdicato Regno, Abjurata Haeresi
Pietate susceptam,
Ac delecta Romae sede eximie cultam,
Monumentum ab Innocentio XII. inchoatum
Clemens XI. P. M. absolvit Anno Sal. M.DCC.II.*

" This Monument, begun by Pope Innocent XII. and in the Year
" 1702, finished by his Successor Clement XI. was erected in honour of
" Christina, Queen of the Swedes, for having renounced her Crown and
" native Heresy, piously embraced the true Orthodox Religion, and made
" an open Profession of the same in this City, which, preferably to all
" others, she had chosen for the Place of her Residence."

The whole is supported by a crowned Death's Head, with a Pair of Some Par-
large Wings. The Chapter of St. Peter's directed the building of this ticulars
fine Tomb, which is said to have cost twelve thousand Roman Crowns. By concern-
her Will the Queen had ordered that her Body should be interred in the ing her
Rotonda or Pantheon; but to do her still more Honour, Pope Innocent X. Burial and
thought fit to have it buried in this Church. She died in the Year 1689, Death.
and the 64th of her Age.

The second Chapel is consecrated to St. Sebastian, and its Altar-piece, re- Chapel of
presenting the Martyrdom of that Saint, is done by Dominican, and counted St. Seba-
one of the most considerable in this Church. The small Cupola on the sian.
Top of the Chapel is likewise very handsome, and the Workmanship of
Pietro da Cortona.

Under the following Arcade appears the Tomb of the famous Countess Tomb of
Matilda, a great Friend to Gregory VII. and so very intimate, that she the Coun-
often is called by Historians, *Penè comes individua Pontificis*, or, in other tress Ma-
Words, his beloved Mistress. Her white Marble Statue is extremely beau- tilda.
tiful, holding in her Right a commanding Staff, and in her Left-hand the
papal *Thiara*, and St. Peter's Keys. The Bas-relief represents her bringing
the Emperor Henry IV. at the Feet of the said Pope (who was his invete-
rate Enemy) and the Pope himself absolving that Prince. Two Angels
lean on a *Cartouch* containing this Inscription:

*Urbanus VIII. Pont. Max.
Comitissae Matildi virilis animi Foeminae, sedis Apostolicae
Propugnatrix, Pietate insigni, Liberalitate celeberrimae.
Huc ex Mantuano Sancti Benedicti Coenobio translatis offi-
bus, gratus aeternae laudis pro meritum Monum. posuit
Anno 1635.*

And its
Inscrip-
tion.

" In

1797.

Oct. 26.

ROME.

at 11

congrat

" In Gratitude to the Memory of the Countess *Matilda*, a Lady of a manly Courage, celebrated for her Piety, Liberality to the holy See, and her extraordinary Zeal in protecting and defending the same, Pope *Urban VIII.* caused her Remains to be conveyed to this Place from the *Benedictine* Convent of *Mantua*; and to perpetuate her Glory in all Ages, he has erected this Monument, in the Year 1635."

History of
that La-
dy.

I am not in the least surprized at this public Mark of Gratitude, and rather wonder it was never thought of before; since it is well known that *Matilda* stuck close and invariably to the Pope's Party, in opposition to the *German* Emperors; that she vigorously assisted the Pontiffs with her Treasure and Forces, which she, like another *Amazon*, commanded in Person; and, by this means, considerably contributed to the Diminution of the Power of those Princes, and to the aggrandizing of the *Roman* See. Not contented with all this, she, by her Will, bequeathed to the Church all the Territories possessed by her in *Italy*, and thus merited the pompous Title of *St. Peter's DAUGHTER*, which was bestowed upon her after her Death.

Tomb of
Innocent
XII.

I forgot to observe that this stately Tomb is the Performance of *Francesco Speranza*, and done after the Design of Cavalier *Bernin*. Over against it stands that of Pope *Innocent XII.* of the *Pignatelli* Family, raised by his Order, and in his Lifetime. 'Tis of *Sicilian* Jasper, without Statues, Bas-reliefs, or any other kind of Ornament, and only these few Words engraven upon it, *INNOCENTIUS XII. PONT. MAX.* No wonder therefore, if the whole Charge did not amount, as we were assured, to above six hundred Crowns. A very rare Phenomenon in this Age, especially in this City, and with regard to the *Roman* Pontiffs. But the Truth of the Matter is, that as that Pope was a plain and downright honest Man, he had very little Value for these pompous Mausoleums and Epitaphs.

Chapel of
the Holy
Sacra-
ment.

The next Chapel is that of the *Holy Sacrament*, which, during the forty Hours Prayers, is always exposed there in a magnificent, gilt Bronze Tabernacle, enriched with *Lapis Lazuli*, and other very fine Stones. This Piece was done by Order of Pope *Clement X.* and executed by the Hand of the Cavalier *Bernin*. The whole Chapel is embellished with gilt Stucco; and the Picture representing the Trinity is by *Cortona*, and highly admired by all good Judges. The Altar is dedicated to *St. Maurice*, whose Portrait is by *Pellegrino da Modena*.

Tomb of
Sixtus
IV.

Another remarkable Piece of this Chapel is the Tomb of Pope *Sixtus IV.* intirely of Bronze, and done by *Antonio Pallaiolo* of *Florence*. The Pontif's Effigy, they say, represents him to the Life, and is surrounded by the principal Virtues and Sciences. His Epitaph, containing a short Account of his Life and Transactions, is in the following Words:

Sixtus

Sixtus Quartus summus Pontifex de ordine Minorum, Turcis ex Italia summotis, Auctoritate S. Sedis aucta, Foro, Viis, Bibliotheca, amplificatis, cum modicè et plano solo se condi voluisset, Sepulchrum hoc ei Nepos, majori Pietate quam expensa, fieri curavit. Vixit annis septuaginta. Obiit an. 1484.

1707.
Octob. 26.
ROME.
His Epitaph.

“ In Compliance to the earnest Desire of Pope *Sixtus IV.* his Nephew, with a far greater Affection than Expence, has erected this very plain Monument in honour of his dear Uncle. He particularly distinguished himself in driving the *Turks* out of *Italy*; in extending the Authority of *St. Peter's* Chair; in repairing and enlarging the Square and the High-ways, and considerably encreasing the public Library. His Death happened in the Year 1484, and in the seventieth of his Age.”

A little farther we see the still more plain Sepulchre of Pope *Gregory XIV.* which is only of Stucco Work; and in the same Row an Altar-piece representing *St. Jerom*, reckoned the very best Performance of *Mutiano*; the Portrait of *St. Basil the Great*, begun by the same *Mutiano*, and finished by *Nibia*; and *Jesus Christ* washing the Feet of the Apostles, by *Baglioni*; then *St. Peter's* Fishing-boat, and that Apostle walking upon the Waters, a noble Piece of *Lanfranc*; lastly, a *St. Erasmus*, by *Poussin*, also extremely esteemed.

But among the Rarities of this Church I must not omit taking notice of a very antique Bronze Statue, holding one Hand lifted up, and two Keys in the other, and stretching out one of its Feet, which Crowds of good Catholics daily, and most devoutly, kiss, thinking to pay that Veneration to *St. Peter*. And yet, if we may credit *Sansovin*, and several other Historians, all of the *Romish* Religion, and Men of Honour, this Statue is no other than that of *Jupiter Capitolinus*, which was formerly found among the Ruins of the Capitol, and had then a *Thunder* in its Hand. They soon after stripped this poor supreme God of his Weapon, and instead of it, gave him the two aforesaid Keys, which, by the bye, are very rusty: And thus, by a strange sort of Metamorphosis, the *Heathen* God was transformed into the Prince of the Apostles. The Author of the *Mercurius Italicus*, tho' a most rank Catholic, acknowledges, in plain Terms, this Fact to be true: For he says, *Etiam aeneum pervetus Divi Petri simulacrum colitur, cum Capitolini olim Jovis fuisset, à Christianorum aliquo in hanc formam verso.* “ An ancient Statue of *Jupiter*, but since “ turned into a *St. Peter*, by some *Christian* or other, is now worshipped “ under this last Denomination.” The Workmanship of this ancient Piece is wretchedly bad, and proves pretty plainly, that the *Romans* were, in those Days, very indifferent Sculptors.

Sepulchre
of Gregory
XIV. and
Pictures.

A Heathen
Bronze
Statue
worship
ped there.

1707.
Oct. 26.
R O M E.
A Cupola
and Paint-
ings.

Altar of
St. Peter.

Tomb of
Clement
X.

As we went along we saw another Cupola, under which stand two Altars, whose Paintings are exquisitely fine. The one is a *St. Petronilla*, by *Guercini*; the other *St. Michael* the Archangel, done in *Mosaic*, by *Gio Battista Calandra*, after the Draught of *Cavaliero d'Arpino*. The Cupola itself is by the same *Guercini*; but the *Mosaic* Angles are by *Calandra*, and wrought on the Designs of *Pellegrino*, *Romanelli*, and *Andrea Sacchi*.

Hard by is the Altar consecrated to *St. Peter*. Its Picture represents the Resurrection of *Tabitha*, that charitable Woman of *Joppa*, mentioned in the *Acts of the Apostles*, by *Cavaliero Baglioni*.

Over against this Altar is seen the Tomb of Pope *Clement X.* of the *Altieri* Family. *Mattia de Rossi* was the Architect; but the Statue of the Pope is the Performance of *Hercole Ferrata*, and the Bas-relief representing the Opening of the holy Gate in the Year 1675, was done by *Ambrosio Parisi*.

C H A P. XV.

Rome. *The Description of St. Peter's Church continued.* *St. Peter's Chair, a remarkable and very beautiful Piece.* Tombs of the Popes *Urban VIII.* *Paul III.* and *Alexander VIII.* History of a Spaniard, who fell in Love with a beautiful Statue. Altar of *Leo I.* and its fine Bas-relief, representing the History of that Pope, and *Attila King of the Huns.* Sepulchres of *Alexander VII.* *Leo XI.* and *Innocent XI.* Inscription upon this last, and Character of that Pope. Tomb of *Innocent VIII.* and the sacred Lance of *St. Longinus*, a curious Relic preserved in this Church. Other Curiosities. The subterraneous Church of *St. Peter*, and its many Sepulchres and Chapels. Several fine Bas-reliefs, one representing the History of *St. Peter* and *Simon Magus.* Small Punishments for very great Crimes at Rome. The Cupola, or the Top of the great Dome described. Burying Place of *St. Peter*, and remarkable Virtue of its Earth. Church of *St. Martha*, and its singular Altar-piece.

St. Peter's
Chair, a
beautiful
Piece.

AT the furthest End of the great Nave, called the great *Tribune* or *Loggia*, stands the magnificent Chair of *St. Peter*, within which, we are told, is inclosed the true Chair anciently used by that Apostle at *Antioch*, his first Episcopal See. This Piece, in my Opinion, is one of the chief Ornaments of the Building. Four *Colossian* Statues, representing the four Doctors of the Church, support it. At each Side of the Back of the Chair is a tall standing Angel; and two smaller, quite on the Top, supporting the Triple Crown and *St. Peter's* Keys. Above all this appears a kind of Firmament, surrounded with lucid Rays, and Angels great and small, and in

in the Middle of it is seen a Holy Ghost encompassed by a bright and glorious Light. The whole is of Bronze, and rests on four Marble Pedestals, between which stands an Altar. Pope *Alexander VII.* of the House of *Chigy*, raised this curious Structure, at the Expence of an hundred thousand Crowns, after the Design and under the Conduct of the Cavalier *Bernin*.

1707.
Octob. 26.
Rome.

On the Right of the Chair we see the superb Tomb of Pope *Urban VIII.* adorned with beautiful Bronze and Marble Statues, done by the same *Bernin*. The Pontif's Statue is of Bronze, and those of *Charity* and *Fortitude* accompanying the former, are of white Marble, and twice as big as the Life.

Tomb of
Urban VIII.

Opposite to this Tomb, and on the Left of the Chair, stands another still more magnificent. I mean the Sepulchre of Pope *Paul III.* of the House of *Farnese*. His Bronze Statue is admirably fine, and the two Marble ones, representing *Prudence*, under the Shape of an old Woman, and *Justice*, under that of a young one, are compleat Master-pieces. This last, in particular, (framed, as we are assured, after a living Original, namely the Niece and Mistress of that Pontif) is so perfectly expressed, that the Spectator is struck at the Sight of it, and, for a while, in Doubt whether it be a Statue or an animated Being.

And of
Pope *Paul III.* very fine.

The Story of a *Spaniard* is here in every Bodies Mouth, who fell desperately in Love with this enchanting Statue, and to that Degree, that he was caught in making a *shameful Attempt upon her*; for which he was sentenced to be burnt alive. Since that Accident, and to prevent any such abominable Profanation of the Holy Temple for the future, the naked Statue of Justice has been clad with a Bronze Shift. The entire Piece was done by *Gulielmo della Porta*, a *Milanese*, after the Draught, and under the Direction of *Michael Angelo*.

A *Spaniard* in love with a Statue.

Having thus viewed the chief Curiosities on the Right of the Church, we continued our Walk to the Left, and first of all perceived there the Tomb of Pope *Alexander VIII. Ottoboni*. 'Tis ornamented with *Faune antique*, and other fine Marbles, and its Bas-relief represents the Coronization of a Saint. Count *St. Martin* made the Design of this Structure, and *Pietra Papalio* was the Executor of it. Over-against it stands an Altar, the Picture of which contains the History of *St. Peter* and *St. John* healing the Cripple, or lame Man, in the Temple of *Jerusalem*, and is the Performance of *Civoli*.

Tomb of
Alexander VIII. and an Altar.

At a small Distance from the said Tomb is another Altar, called the *Altar of St. Leo I.* 'Tis a Marble Table, on which is seen a Bas-relief, counted, by the best Judges, to be the very finest in *Europe*. *Algardi* was the Maker; and it represents on one Side the furious *Attila* making directly for *Rome*, with an Intent to ransack and destroy it entirely; and on the other the good Pope *Leo* meeting that *Barbarian* at the Head of his Clergy, and forbidding him, in the Name of Almighty God, to put this cruel Design in Execution. Two Men, perfectly well drawn, appear, at the same Time, over the Pontif's Head, with naked Swords in their Hands,

Altar of
Leo I. and its fine Bas-relief.

1707. and dreadfully threatening *Attila*; who, at both this Sight and Command,
Octob. 26. is frightened out of his Senses, alters his Mind, and withdraws from the
 City. The Legend informs us, that these two miraculous Men were the
 Figures of *St. Peter* and *St. Paul*.

History of Being at this Instant seized with a poetical Enthusiasm, give me leave to
Attila and give you this whole wonderful Event in *Latin Verse*:
 that Pope.

*Attila devictis converterat agmina Carnis
 Flaminiam versus: sub papilionibus Hunni
 Frandebant ubi lata Padi vada Mintius intrat.
 Eridanus solito major ducebat aquarum
 Terrificam molem, ripisque iratus et agris
 Ac velut indignans quod liberè in arva vagari
 Non posset, se vorticibus sorbebat hiulcis.
 Tum Leo pro Italiæ Romanorumque salute
 Sollicitus de more Patris, sine milite et armis.
 Affuit, et contra tantum, formidine pulsâ,
 Barbariem fari est ausus. Compesce furorem
 Attila; nec transire amnem (Deus imperat) aude.
 Hoc sermone ferox Princeps mutare coactus
 Propositum, vidisse duos in vertice summi
 Pontificis nudo ense viros, sibi fata minantes
 Dixit: et ex illis abiit perterritus oris.
 Effigies sancti visas in vertice Patris
 Non dubium Petri et Pauli simulacra fuisse.*

Mistake of a great Painter. Once more, this Bas-relief is extremely beautiful; and yet I cannot forbear taking notice of a gross and palpable Defect in that noble Performance of *Algardi*: For he has represented Pope *Leo I.* who lived towards the Middle of the fifth Century, dressed in the very same Apparel which the *Roman* Pontiffs were in this present Age.

Tomb of Alexander VII. Next to this rare Piece follows a Cupola, painted by *Calandra*, after the Draughts of *Lanfranc* and *Andrea Sacchi*. Then comes the little Gate, leading to the Church of *St. Martha*, above which is the Tomb of *Alexander VII.* The kneeling Statue of this Pope, and those of the four Virtues in Company with it, are of white Marble, and by the Hand of *Bernin*. The Drapery, supported by a gilt Death, is very much valued by the Virtuoso's: And the Altar-piece opposite to the Tomb, representing the Fall of *Simon Magus*, or the Sorcerer, is reckoned the very best of the celebrated *Vanni* of *Sienna*.

Gregorian Chapel. In the *Gregorian* Chapel, and under the Altar, reposes the Body of *St. Gregory Nazianzenus*; at least, it is so believed here, tho' the *Venetians* pretend to have the same sacred Corps in their Church of *St. Zacharia*. The Picture of this Altar, done by *Sacchi*, is likewise esteemed an excellent

lent Piece. The Mosaic of the Cupola, and the Portraits of St. Andrew 1707. and St. Peter without the Chapel, are all the Workmanship of Pomeranci. Oasb. 24.

Under the following Arcade appears the Sepulchre of Leo XI. who was of the Medicis Family, and sat only twenty-seven Days on the papal Chair. In the Inscription upon it we read these remarkable Words: *Qui brevi viginti septem dierum letitia, et longo mœrore urbem complevit.* "By his twenty-seven Days Reign he filled the City, both with short Rejoicings, and a long lasting Mourning and Affliction." This Tomb is of white Marble, and the two Statues, accompanying that of the Pope, represent Strength and Plenty. The Bas-relief contains the History of the Reconciliation of Henry IV. King of France with the Holy See; and the whole was performed by Algardi.

Over-against Leo's Tomb stands that of Pope Innocent XI. Odescalchi by Name, supported by two Bronze Lyons, as being Part of this Pontif's Family Arms. It was erected by Dom Livio Odescalchi his Nephew, and who, indeed, could scarce do less for an Uncle, who had suffered him to plunder St. Peter's Patrimony as much as he thought fit, and then created him a Prince, that he might make a splendid Use of the immense Treasure he had scraped together by the most unfair Means. The Statue of the Pope, together with those of Religion and Fortitude standing by, are of white Marble, and the Bas-relief represents the Deliverance of Vienna in Austria by the Christian Princes, when it was very near being conquered by the Turks. As to the Inscription upon the Tomb, it is very short, and in the following Words:

Innocentio XI. Pont. Max.
Livius Odescalchus Nepos.
An. Jub. M. DCC.

Its In-
scription.

As soon as this Sepulchre was finished, the satirical Pasquin could not forbear finding Fault with it, as being too mean for an Uncle, who had loaded his Nephew with so much Wealth: And he said smartly enough upon this Occasion, *That the extreme Simplicity of the Uncle's Tomb plainly proved the Nephew's Gratitude to be of the same Extent with the very laconic Epitaph he had put upon it.*

By this Pope's Behaviour towards the late King James II. and his Embassador at Rome, particularly in Regard to the Revolution of England, which he is said to have favoured under-hand, as much as he decently could, he appears to have been a great Friend to the Protestants; and that, no doubt, for political Reasons, and not at all on account of their Religion. His extraordinary Conduct, however, made a witty Wag say, with a great deal of Humour, *That for the Good and Peace of Mankind, he wished the Pontif had turned Catholic, and King James a Protestant.*

But for all that, Innocent XI. was highly esteemed in his Life-time, and venerated as a Saint after his Death. This is so true, that his Corpse having

This Pope
a Friend
to the Pro-
testants.
And yet
highly es-
teemed by
the Ca-
tholics.

1707. ing been deposited in a wooden Inclosure, or Coffin, and placed in the
 Octob. 27. same Spot where now stands his Tomb, People of all Ranks went to it in
 R O M E. Crowds, fell upon their Knees, worshipped the defunct holy Pontif, and
 carried off small Parcels of the Coffin, which they preserved as sacred Re-
 lics. Our Antiquary was an Eye-witness to the Fact, and he even assured
 us that he had seen the same Farce acted by no less a Man than Count *Mar-*
tinitz, the present Viceroy of *Naples*, and who was then the Emperor's
 Embassador at *Rome*.

Chapel of The greatest Curiosities in the Chapel of the Canons of this Church
 the Ca- are, an Altar-piece, done by *Voüet*, an excellent *French* Painter, represent-
 nons. ing *St. Chrysostom*; *St. Francis* and *St. Anthony* of *Padua*; and a white Mar-
 ble *Madonna*, called of *Piety*, holding the dead Body of *Jesus Christ* in her
 Arms, the Workmanship of *Michael Angelo Buonarota*, and one of his
 Master-pieces; for which Reason it is named, by way of Eminence, *La*
Pieta di Michael Angelo Buonarota. The sacred Body of *St. Chrysostom* is
 said to be buried in this Chapel.

Tomb of A small matter beyond it, and against one of the Pillars of the *Nave*, is
 Inno- seen the Tomb of *Innocent VIII.* of the *Cibo* Family, with two Bronze
 cent VIII. Statues upon it, both representing that Pope, the one laying down, and
 the other in a sitting Posture. This last holds in its Hand the Iron, or ra-
 ther the Representation of the Iron, which belonged to the Lance of *St.*
Longinus, and used by him to pierce our Saviour's Side.

Holy The true one is preserved in this Church, and to our great Comfort, we
 Lance of have had a Sight of that most precious Relic; and yet the good People of
 St. Lon- *Ancona* pretend to have the Point of it. How this Notion can be recon-
 ginus. conciled with that of the *Romans*, whose Lance is certainly entire, and
 without the least Diminution, I cannot easily conceive. Be that as it will:
 This curious Piece was sent, as we have already observed, to the Pontif,
 as a very considerable Present, by *Bajazeth* Sultan of the *Turks*. As a
 Proof of this, the following Words were formerly set on the Figure of
 the Lance held by the Statue: *A Bajazeth Turcarum Rege*; but the last
 Word *Rege*, by an unaccountable Whim, and a pitiful Accuracy, was since
 changed into that of *Tyranno*: As if *Bajazeth's* Character had not been
 perfectly known to every one, or as if *King* and *Tyrant* were not generally
 synonymous Terms.

A fine In the last Chapel, which terminates this Walk and the Circuit of the
 Porphyry Church, is a Porphyry Baptistary, and a most magnificent Piece. It for-
 Baptistary merly belonged to the Tomb of the Emperor *Otho II.* which is in the sub-
 terraneous Church, and served it as a Cover; but Pope *Innocent XII.* caus-
 ed it to be removed, and applied it to this present Use. The Altar-piece,
 and other Paintings of this Chapel, are all done by *Carlo Maratti*.

A remark- To conclude this Account of the Singularities of *St. Peter's* Church, I shall
 able Piece take notice of a large Piece of Porphyry chafed in the Wall, on the Left as
 of Por- we enter, and covered with an Iron Gate. 'Tis chiefly remarkable for this
 phry, Particular, that Pope *St. Sylvester* anciently divided and weighed upon it
 and its In- the
 scription.

the Bones of St. Peter and St. Paul, in order to allow an equal Quantity of these holy Remains to each of the Churches consecrated to them. Accordingly one half was deposited in this of St. Peter, and the other half he sent to that of St. Paul extra Murus, or without the Walls of the City. An Inscription in Gothic Characters informs us of this most edifying Circumstance. Here it is,

1707.
Octob. 26.
ROME.

*Super isto lapide Porfretico fuerunt divisa ossa sacrorum Apostolorum Petri et Pauli, et ponderata per beatum Silve-
Papam sub anno Dni. CCC.XIX.*

Another Stone, but of Granite, is set in the opposite Wall, upon which a vast Number of Saints have been martyred by the persecuting Emperors. This we are likewise told by the following Inscription:

A sacred
Stone,
with its In-
scription.

*Super isto lapide multa corpora sanctorum martyrio caesa sunt.
Erat in veteri Basilica ad laevam Portae juxta sacellum
SSmi Sudarii anno M.DCVI.*

To enter into a further Detail of the complicated Ornaments of this noble Structure would be an endless Task. Once more, turn which Way you will, you see nothing but Bronze, Jaspers, Marbles of the finest Kinds, Columns, Bas-reliefs, Statues, Gildings, Paintings of all Sorts, by the very best Hands. And all this is in such charming Order, and so wonderfully well disposed, that not the least Confusion is to be observed among this infinite Variety of delightful Objects.

Richness
of St. Pe-
ter's
Church.

As to holy Bodies contained both in the Church and in the Sacristy, and other precious Relics, they are without Number; as are likewise the Gold and Silver Plate heap'd up in the latter, most of which is of exquisite Workmanship.

Its Relics
and Plate.

In the same Sacristy we saw a Singularity of another kind, namely a thick Iron Chain, with a swingeing Lock. They formerly belonged to one of the Gates of Tunis in Barbary; and the Emperor Charles V. having taken that City; caused them both to be struck off, and sent them as a Present to St. Peter's Church. A magnificent Donation indeed, and well worthy of a Prince who in his Heart made a jest of God and Man; had no Religion but what exactly suited his Interest and Ambition; who unmercifully pillaged the holy City, kept, for a good while, the Pope and Cardinals Prisoners in the Castle of St. Angelo, and ordered, at the same Time, public Prayers to be said all over his Kingdom of Spain for their Deliverance. And yet, for all the Contemptibleness of this Present, they have honoured it with an Inscription, which is as follows:

Lock and
Chain of
the City
of Tunis.

*Carolus V. Imp. Tuneto expugnato vectem et seram hanc
B. Petro ob insignem victoriam transmisit.*

I

Having

1707.

Orob. 26.

Rome.

Subterra-

neous

Church of

St. Peter.

Having sufficiently viewed this magnificent Temple, we went down into its subterraneous Grotto's, immediately under it, which are the Remains of the ancient Church of St. Peter. At the Entrance stands a Marble with an Inscription upon it, forbidding all Women to go into this Place above once a Year, which is on the Monday following *Whitsunday*, and all Men to do it on that same Day, under the Penalty to both of the grand Excommunication. It runs thus:

Huc Mulieribus ingredi non licet, nisi unico die lunae post Pentecosten, quo vicissim viri ingredi prohibentur. Qui secus faxint, Anathema sunt.

This Prohibition is grounded upon very solid Reasons. As this Place is extremely dark, and both Sexes being formerly allowed to enter it promiscuously, they used to take there monstrous Liberties together, and thus most scandalously defile these holy Caves.

A vast
Number
Sepul-
chres in it.

They contain a vast Number of Sepulchres, and, among others, those of the first four Popes named *Leo*; of *Gregory V.* of *Nicholas V.* of *Paul II.* of *Adrian IV.* (the only Pope of the *British* Nation) of *Marcel II.* of *Innocent VII.* of *Boniface VIII.* of the Emperor *Otho II.* of *Charlot*, Queen of *Cyprus*, of the House of *Lusignan*, and who, having been drove out of her Kingdom by her Bastard-brother, came to *Rome*, where she died, under the Popedom of *Sixtus IV.* Before her Demise, she bequeathed her Right upon that Island to the Duke of *Savoy*, her Son-in-law, who ever since took upon him the Title of *King of Cyprus*, and in this has been followed by all his Successors.

Tomb of
Junius
Bassus.

Here is likewise seen the Tomb of one *Junius Bassus*, a Man of consular Dignity, and *Prefect of Rome*. 'Tis of a fine white Marble, and embellished with Bas-reliefs, representing several Histories of the Old and New Testament, with this Inscription:

JUN. BASSUS V. C. QUI VIXIT ANNIS XLII. MENS. II.
IN IPSA PREFECTURA URBIS NEOFITUS IIT AD DEUM VIII. KAL. SEPT.
EUSEBIO ET YPATIO COSS.

Statues
and Cha-
racters of
two Popes.

We likewise saw the Statue of *Boniface VII.* whose *Thiara* is exactly made like those of the *Persian* Kings, having a single Crown at the Bottom, and a large Tassel on the Top; and also the Statue of *Alexander VI.* A rare Couple indeed, and very well matched, *par nobile fratrum*, they having both been the most profligate of all the Popes, and perhaps the vilest of all Men.

Fine Bas-
reliefs.

Among an Infinity of beautiful Bas-reliefs to be seen in these Grotto's, the most remarkable are, a last Judgment; the Martyrdom of St. Peter and St. Paul; and the History of the Fall of *Simon Magus* in the Presence of the Emperor *Nero*.

This

This Fellow must have been an arch Legerdemain, since the Emperor *Claudius*, full of Admiration for his wonderful Performances, was prevailed upon to erect a noble Statue to him even in his Lifetime, with an Inscription, by which he acknowledged him to be a God. But not contented with this Honour, and to raise a still greater Regard for his Person, he attempted to fly in the Air; but with no more Success than poor *Phaeton*. For *St. Peter*, who was present, to confound the Impostor in the Sight of *Nero* and his whole Court, prayed to God; which was no sooner done, than the Devils, who had supported him for a while, gave him the Slip, and he of course fell down upon the Ground, and was dashed to Pieces against the Stones. This romantic Story we are gravely told by several ancient ecclesiastical Writers, particularly *Eusebius* and *Tertullian*. And as it is no less curious than the before mentioned Legend of *Attila* and Pope *Leo I.* I shall likewise give it a poetical Turn.

1707.
Octob. 26.
ROME.
Legend of
Simon Ma-
gus and
St. Peter.

*Præstigiis ludens sese jactabat iturum
Aerium per iter, volucresque æquare volatu.
Petrus ut à terris sublatum in nubila vidit,
Submissis genibus multâ prece Numina flexit
Ut rueret: Præceps igitur quasi plumbea moles
Cum stridore ruit: fufisque attrita medullis
Ossa solo hæserunt, animam Vulcanus ad Umbras
Traxit; et in tetri fornicis sepelivit Averni.*

There are also several Chapels in this Place. One in particular, dedicated to the two Princes of the Apostles, *St. Peter* and *St. Paul*, is very remarkable, on account of its fine Marbles, and gilt Bronze Bas-reliefs, representing several of the principal Actions of those holy Personages. In another Chapel I took notice of an Image of the Virgin *Mary*, called the *Madonna* of the *Child-bearing Women*, and particularly venerated by them. It stands upon the Altar, with this Inscription: *Imago Deip. Virg. Praegnantium è ruinis Sacellis Jordani Cardinalis Ursini olim servata, piæ venerationi in hoc altari exposita Anno 1612.*

Many
Chapels
here.

From the subterraneous Church we went up to the Cupola of the great Dome. At the Entrance of the Stair-case (which is without Steps) we saw seven large Granite Mortars, the Use of which is very singular. Those of the *Spanish* Nation who have committed an *Incest*, or any other such kind of *Peccadillo's*, or trifling Trespasses, as they are called in this Country, are condemned, by way of Punishment, to pound Marble in these Mortars for a certain Time, Others, who are not so robust, are delivered up to the Sextons, who employ them in carrying Water, and cleansing the Church, and other like servile Functions.

Singular
Punish-
ments for
great
Crimes.

As to the *Italians*, found guilty of the same Crimes, they are used with a far greater Lenity, and generally undergo no other Penalty than that of repeating over a certain Number of Prayers. This pitiful Penance for such

1707.
O^{cto}. 26.
ROME.

monstrous Misdemeanors puts me in mind of a very curious and humorous *French* Epigram, which I saw in Manuscript at *Geneva*, and was sent from *Paris* to a Friend of mine. 'Tis attributed to one *Rousseau*, a Shoemaker's Son, but however a fine Genius, and an excellent Poet. And as it perfectly well suits the Subject I am upon, I shall set it down at the Bottom of the Page, in the Author's own Words*.

Keepers
of the
Church
forbid to
take Pre-
sents.

In this same Place is a Marble placed in the Wall, with an Inscription, forbidding the Keepers of the Church to ask, much less to demand any Fee or Reward from those who have a mind to go up to the Dome. It runs thus: *Decreto Illustriss. & Reverendiss. Cardinalium. Fabricæ Custos omnes ad videndum gratis admittito. Nichil* (for *Nihil*) *poposcito: Nec a sponte dantibus recipito*. But this Prohibition is intirely insignificant; for these Fellows will not only take Money, but impudently ask it of the Curious, if they should happen to forget what they think to be their Duty. That shameful Practice reigns in *England* as much as in any Country upon Earth, and is both very odious and chargeable to Strangers, who are inclined to view its Curiosities. But what is still more abominable, a Custom so mean, so base, is there openly authorized by the very Masters and Proprietors of these Singularities. Here we see a Law against it, which shews, at least, the good Intention of the Government.

Droll
Contri-
vance to
evade the
Law.

At one Side of the Gate stands a Marble Angel, holding a *Cartouch* in his Hand, with this Motto engraven upon it; *Hilarem enim Datorem diligit Deus*. "God loves the chearful Giver." Now, I am apt to suspect, that the cunning and covetous Keepers have purposely placed that Statue just at the Entrance, in order to recommend Generosity and Beneficence to Strangers, and thus save themselves the Trouble and Confusion of asking a Present in spite of the well known Law.

The Way
to the
Dome of
St. Peter's
pretty dif-
ficult.

Being come to the great Terras, or Platform, which is on the Vestible, we saw thirteen tall Statues, representing our Saviour and his twelve Apostles. They are all at least eighteen Foot high, tho' from the Area of the Church they appear very small. Then, continuing our Ascent, we arrived at a Balustrade, from whence looking down into the Church, the People, who were walking there, seemed to us no bigger than the Fift. Here the Stair-case grows narrower and narrower, and ends at the Lanthorn of the Dome, which is surrounded with Benches. We sat a while upon these Benches, in order to take Breath, and enable us to go up to the Ball, which is quite a-top of the Dome. The performing of this last Job is, by no means, an easy Matter: For we were obliged to clamber up a nar-

* *D'un jeune Gars contrit et tout pantois
Frere Remi, confessoit le peché:
Pere, dit-il, j'ay fait cela six fois.
Six fois! ho ho! quel Garçon débauché!
En suite ayant son Tarif épluché,
Pour un Rosaire absous il le quitta:
Vint un second qui de neuf se vanta,
Sa tâche fut d'n Rosaire et demi:*

*Mais le dernier troubla Frere Remi,
Caronze fois il avoit fait le cas.
Onze! parbieu mon compte n'y vient pas,
Ce nombre n'est dans mes Capitulaires.
Lors le Frater calculant par ses doigts,
Morbieu, dit il, voila bien des Mysteres,
Allez le faire encore une autre fois,
Et pour le tout vous direz deux Rosaires.*

row Ladder of twelve Steps, and after that another, still narrower, of eighteen. When all these Difficulties are overcome, the hardest of all presents itself, namely, a pretty long, and only two Foot wide, Brass Pipe, or Funnel, which supports the Ball. Through this small Passage, and by means of a Rope tied to the Top and Bottom of it, we were forced to make our Way: And thus, with much ado, and no less sweating and panting, we arrived at our Journey's End.

1707.
Octob. 26.
ROME.

Had we foreseen all the Fatigues necessarily attending it, we would scarce have ventured upon this Expedition, the Returns being by no means answerable to the Trouble. Indeed, by being raised thus high, we found ourselves, as it were, in the middle Region of the Air, and enabled to have a full View of the whole City: But that is all we had to brag of. Not to say that the Attempt is, in many Respects, dangerous, and that one, particularly, runs the Hazard of being stifled to Death, by creeping, or rather worming one's self through the aforesaid narrow Channel.

And dangerous.

This Ball is eighteen Foot four Inches in Diameter, and consequently big enough to hold four or five and twenty People, who might, at least, stand in it, without being overcrowded. The whole is of Brass, the Outside all over gilt, and surmounted by a large Iron Cross, gilt likewise. The Inside is pretty dark, it only receiving Light through four small Openings, six Inches long, and two wide. In the Middle are two large Iron Bars, crossing one another, on which one may mount, and sit down. And these are all the Curiosities, for the seeing of which we took so much Pains and Labour.

The Brass Ball a top of it.

The Cemetery, or Burying-place, is on one Side of the Church, and likewise part of the Spot where formerly stood the Circus of *Nero*, in which that Emperor was not ashamed often to appear in the Shape of a Chariot-driver, and to act accordingly, in the Sight of all his Subjects. Our Antiquary, and many other People, assured us, that the Earth of this Place had a most singular Virtue of intirely consuming the dead Bodies in the short Space of four and twenty Hours; with this additional, and far more remarkable, nay miraculous Circumstance, that it has that effect only upon Strangers, and never upon the *Romans*. I took their word for it, and did not think fit to make any further Enquiries about the Truth, nor puzzle my Brains in endeavouring to find out the real Cause of this strange Phenomenon, which probably gave the *Romans* a Handle to call the burying Ground *Campo Santo*. This however is certain, that none but Strangers, particularly Foreigners, such as *Germans* and *Switzers*, have been interred there for a great many Years past. Among a vast Number of Epitaphs upon their Tombs, I saw several very whimsical and comical ones, some of which I have set down in my Pocket-book, but did not think them material enough to be communicated to you.

Burying-place of St. Peter's, and Virtue of its Earth.

Not far from this Burying-ground stands a Church dedicated to St. *Martha*, which we cursorily viewed. Its chief Curiosity is a fine Altar-piece, representing the Flight of St. *Joseph* with the Holy Virgin and the Infant

Church of St. Martha, and Criticism on a Picture.

Jesus,

1707.
Orob. 26.
R O M E.

Jesus into *Egypt*, and painted in *Fresco*, by *Cavaliero Lanfranc*. But then, it is full of whimsical Fancies, and even gross Blunders. First of all, we see, upon the Road leading to *Egypt*, a Cherry-tree loaded with Fruit, tho' this Event happened in the midst of Winter. Secondly, two Angels are pulling downwards, with all their Strength, one of the largest Branches of that Tree, in order to facilitate the gathering of the Fruit by the honest Travellers. Thirdly, the good Virgin appears sitting on an Ass, and lifting up the Child as high as she can, that it may come at the Fruit; and the Child, in a stark naked Condition, not having so much as a Clout about it, stretches out both its little Hands in order to take hold of a few Cherries. Lastly, *St. Ambrose* and *St. Charles Borromeo* are trudging along behind the Ass, as if they both were Footmen to the holy Family. This unaccountable Representation confirms the Observation I have made more than once with regard to the most eminent Painters, namely, that they are often very ignorant and destitute of Judgment.

St. Stephen's
Church.

Hard by this Church of *St. Martha* is another, but very small one, consecrated to *St. Stephen*. It belongs to the *Abyssinians* or *Ethiopians*, who, as you may well imagine, are not very numerous in this City, and has nothing remarkable about it.

C H A P. XVI.

Rome. *The Vatican Palace, and its immense Variety of Singularities, accurately described. A curious Digression, occasioned by three remarkable Paintings, representing the tragical Fate of Admiral De Coligni, and smart Reflexions on the Massacre of St. Bartholomew. Great Number of Halls and Galleries, Chapels, Apartments and Chambers, in this Palace. Their rich Furnitures, and numberless Ornaments, but chiefly Pictures, by the best Hands. Merry Story of Michael Angelo and the Pope's Chamberlain. Richness and Relics of the Sacristy. Gross Blunders of several of the most eminent Painters. Beautiful Maps on the Walls of the great Gallery.*

Orob. 27.
The Vatican,
by whom
built.

THE *Vatican* is in the Neighbourhood of *St. Peter's Church*, and likewise very well worthy to be taken notice of by a curious Traveller. It cannot be called a regular Structure, being made up of several Pieces, built at different times; and yet all these Pieces joined together render it a most magnificent Palace. Many Popes have had a hand in raising and beautifying it. *Nicholas III.* who reigned from 1277 to 1280, was the first who gave it the Form of a Palace, and after him *Nicholas V. Sixtus IV. Innocent VIII. Julius II. Paul III. Sixtus V. Clement VIII. Paul*

Paul V. Gregory XV. and Urban VIII. each in their Turn enlarged and embellished it considerably.

'Tis the ordinary Residence of the Roman Pontifs during the Winter, and part of the Spring. Common Fame gives it no less than twenty two Courts, twelve thousand five hundred and twenty two Halls, Chambers and Closets. If you think this Account extravagant and incredible, you may follow *Rossini* the Antiquary's Advice: *Cbi non lo crede*, says he, *potrà vedere, e numerare il tutto*. "Let those, who don't believe this to be Fact, come and see it themselves, and reckon up the Number of Apartments."

1707.
Octob. 27.
ROME.
Its immense
Bigness.

The fine and very easy Stair leading up to this stately Building, is the Workmanship of Cavalier *Bernin*, as is likewise the equestrian Statue, at the Foot of it, representing the Emperor *Constantine*, and both done by Order of Pope *Alexander VII*.

The first Object which offers itself at the Top of this Stair, is a spacious Hall, called the *Royal Hall*, on account of the public Audiences given in it by his Holiness to the Embassadors of foreign Princes. At our going round the Hall, to the right, we saw, above the Entrance, several fine Pieces of Painting; one representing the Pope condemning Heresy, by *Giorgio Vasari*; another the Battle of *Lepante*, gained by the Christians over the Turks in the Year 1571, by *Frederic Zuccaro*; the Figure of *Faith*, standing near the former, done by *Donato Formello*; and the History of the happy Return of Pope *Gregory XI*. from *Avignon* to *Rome* in 1376, by the aforesaid *Vasari*.

Royal
Hall, and
fine Paint-
ings.

Above the following Door are also several remarkable Pictures. In the first, we see *Charlemagne* signing the several Instruments by which he made considerable Grants to the Holy See. This Piece is by the Hand of *Taddeo Zuccaro*. In the second, the Emperor *Frederic Barbarossa* is represented at the Feet of the proud Pope *Alexander III*. who puts his right Foot on that Prince's left Shoulder, and not on his Neck, as we see it in a noted Picture at *Venice*, and as it is said to have been done by several Historians. *Salviati* was the Author of this fine Performance.

Other Pic-
tures.

The three following Paintings, containing the tragical Fate of the famous *Gaspar de Coligni*, High Admiral of *France*, at the Massacre of St. *Bartholomew*, were drawn by *Vasari*. This great and worthy Man being treacherously wounded with a Blunderbuss, by a Villain called *Morevel*, is seen, in the first Picture, carried to his own House in that deplorable Condition, with this Inscription at the Bottom: *Gaspar Colignius Amiralus, accepto vulnere, domum defertur. Greg. XIII. Pont. Max. 1572*. In the second, the same Lord, his Son-in-law, and several other Gentlemen, appear inhumanly massacred, and these Words underneath: *Colignii et Sociorum Cedes*. And in the third, we see a Messenger carrying the News of this fine Performance to *Charles IX*. King of *France*, and that most gracious Monarch in a kind of Rapture about it; which is confirmed by the following Words beneath the Picture: *Rex Colignii necem probat*. By the

Admiral
Coligni's
Death re-
presented.

1707. bye, Monsieur *Misson* has committed several gross Blunders in transcribing
Osob. 27. these few Lines.

ROME. As to the Fact itself, was it not a most charming Subject to brag of, Reflexion and well deserving to be in this Manner publicly exposed in the principal Palace of the *Vicars of Christ*, the most humane, the most merciful of all Men, and who, as God united to the human Nature, came down from Heaven, to shed his own Blood for the Salvation of Mankind? But, far from following these noble and generous Steps, his worthy Representatives upon Earth delight in the Blood and Slaughter of their poor Fellow-creatures, and are not ashamed of triumphing thus in the Face of God and the whole World, over the barbarous Destruction of many thousands of innocent People.

Very much applauded at Rome. This is so true, that Cardinal *de Lorrain*, who was at *Rome* when this wonderful Execution was performed at *Paris*, and in several other Provinces of *France*, received the News with the greatest Demonstrations of Joy, and made the Messenger who brought it a Present of a thousand Crowns. The Pope, on his Side, was not behind hand; for he ordered Bonfires to be lighted all over the City, several pompous Processions to be made, and public Thanksgivings offered up to Heaven for this happy Event. Nay more than this, an Act so abominable, so highly detested, exclaimed against by all honest Catholic Historians, particularly *Mezeray*, and the ever-memorable President *Thuanus*; an Act, I say, so execrable was not only magnificently represented in this Hall of the *Vatican* by the Pope's special Command, but the Memory of it was perpetuated by a great Number of Medals, which the same Pontif caused to be struck, on which his Effigy is represented with these Words: *Gregorius XIII. Pont. Max. Ann. I.* and on the Reverse, the destroying Angel, holding a Cross in one Hand and a Sword in the other, with this most charitable and edifying Motto: *Ugonottorum Strages, 1572.* "The Massacre of the *Hu-
guenots.*"

But detested by all honest Catholics. While his Holiness, the sacred College, and the whole *Roman* People were thus rejoicing at this admirable Tragedy, not only the Protestants, but all the Catholics abroad, who had the least Grain of Compassion, or even Honour in them, publicly shewed their utter Abhorrence against it. Among these last I have already mentioned two celebrated Authors, and admired by Readers of all Denominations for their Sincerity and Impartiality. Give me leave here to produce the Sentiments of two others upon the same Subject. The first is *Hottoman*, a famous Lawyer of that Age. As he did not question in the least but *Catherine of Medicis*, who was then in strict Correspondence with the House of *Guise*, had had a considerable Share in contriving and bringing about this bloody and hellish Scene, he composed the following virulent Epigram against that Princess:

Hottoman's
 Epigram
 against it.

*Fœmina, miraris, Salicâ cur Lege refixâ,
 Audax Imperio Gallica colla premat.*

Evirat

through ITALY.

119

*Evirat, beu! Gallos christas testesque revellens,
His pasta in Gallos sceptrā virago tenet.
Gallia stulta suos habitare suburbia cives
Pro vera Christi religione jubet.
Interea medias populi felix incolit urbes,
Ecce iterum Christus nascitur in stabulo!*

1707.
Octob. 27.
ROME.

Rapin, an eminent Magistrate of Paris, and Author of many satirical And of Pieces, scattered up and down in a curious Book, intituled, *Le Catholicon Rapin. d'Espagne*, likewise wrote this Invective against the then King, the *Parisians*, (who were so deeply concerned in putting his cruel Orders in Execution) and against the whole French Nation, for this vile Piece of Barbarity:

*Perjurus Rex est, furiosa Lutetia tota,
Gallia tu gregis es Carnificina tui.
Gaude Carthago jam tot destructa per annos
Quod nota perfidiae sit tenuata tuae.
Namque fidem si quis fallat, nec fœdera curet,
Gallica dicenda est, non tua, Poene, fides.
Dedecus hoc Genti modo Carolus ipse paravit,
Quo Rex perfidior nullus in orbe fuit.*

The first of these two Epigrams will hardly bear a Translation; but the Sense of the second is thus: "The Sovereign of this Kingdom is a sworn Prince, his Capital inhabited by a Parcel of Savages and ravenous Wretches, and his large Dominions are become a downright Slaughter-house. O! France, Carthage so famous of old for its Perfidy, is now, in that Respect, by many and many Degrees out-done by thee. Let us therefore no longer say, by way of Proverb, *Carthaginian*, but *Gallic Faith*. Of this monstrous Infamy, thou art entirely beholden to thy Monarch, the most faithless, the most perfidious of all Kings upon Earth."

But to return to the *Vatican*, and the Royal Hall. The last Picture above the said Door represents the famous League formed between the Pope, the King of Spain, and the *Venetians*, against the *Turks*, and is by the same *Vasari*, Author of the three last mentioned Pieces.

The entire Hall is of *Antonio Sangallo's* Architecture: All the Stucco Works of the Vault are done after the Draughts of *Pierini del Vago*; and the tall Figures of the Frontispieces, and on the Side of St. Gregory the XIIIth's Arms, by *Daniel de Volterre*, and *Prospero Bresciano*.

On each Side of this superb Hall is a beautiful Chapel. The first is that of *Sixtus IV.* and not *Sixtus V.* as Doctor *Burnet* is pleased to call it. In this Chapel, and on its principal Facade, is seen the most celebrated and

Another Picture.

By whom this Hall was made. Chapel of *Sixtus IV.* and Criticism on a Picture.

1707. very large Piece representing the *last Judgment*, by *Michael Angelo*. Tho' it be certainly a wonderful Performance, yet Virtuoso's are apt to find fault with it in many Respects. And indeed there appears some Confusion among the many Figures it contains, and even some Inconsistencies and gross Indecencies: For Instance, old *Charon* is seen there carrying Souls to Hell in his Boat, and how absurdly in a Christian Picture! Here are likewise a vast Number of Nudities, without any the least Palliation, and in various, odd, and by no means edifying Attitudes.

Comical History of *Michael Angelo*. One, in particular, is very remarkable, and is said to represent the Chamberlain of Pope *Sixtus IV*. This Man, it seems, was famous for his tall, plump, and well-made Body, especially for being a great Epicure, and very lewd. *Michael Angelo*, unwilling that his Picture should be seen before it was thoroughly finished, had ordered the Keeper of the Chapel, in the most positive Manner, not to open the Door for any body whatsoever, excepting his Holiness. The Chamberlain, however, naturally very curious, and become much more so by the Prohibition, prevailed, both by repeated Sollicitations and Bribes, with the Keeper to let him in. He then examined *Michael Angelo's* Performance with a critical Eye, and finding, as he thought, several considerable Defects in it, he had the Indiscretion to publish his satirical Remarks.

His Revenge against the Pope's Chamberlain. The Painter being acquainted with this, and suspecting the whole Transaction, fell into a great Passion, and to satisfy his Resentment, he drew the impudent Chamberlain naked, and to the Life, in this self-same Picture. He even placed him in the very midst of Hell and the Flames, with a large and frightful Serpent about him, and hard at work in devouring the *Instrument of his Lewdness*. To compleat the whole, and expose his Ignorance with regard to Painting, he coiffed him with a swinging Pair of Asses Ears.

The Pope's smart Repartee to the same. The Picture being soon after finished, and publicly shewn, every one that saw it immediately, and without the least Hesitation, found out the worthy Chamberlain, and could not forbear laughing heartily at his Expence. This made a great Noise about the Town, and the Fellow became the Scoff of all the World. Highly incensed at the Affront, he bitterly complained to the Pope, insisting that the Painter should be sent to the Gallies for this great Crime. The good Pontif, who was thoroughly acquainted with the Man's Character, and had, no doubt, heard the whole Story, gave him this smart Answer, and with a Sneer: *That he was very sorry Michael Angelo had lodged him in Hell, seeing it was not in the Pope's Power to deliver any one from thence: But that if he had only placed him in Purgatory, he could have given him a helping Hand, and dragged him out of it by Means of some Masses.*

Paintings in the Chapel. The Vault of this Chapel is likewise painted by the same masterly Hand; but the Walks, representing several Histories of the Old and New Testament, are done by *Pietro Perugini*. On great Festivals the whole Chapel is hung with Tapistries of exquisite Workmanship, embossed with Gold and

and Silver, and containing the principal Performances of the two Apostles St. Peter and St. Paul.

Over the Door of the Tribune or Loggia, where the Musicians sit, is the following most singular Inscription: *De Mandato S. D. N. nullus, exceptis Cantatoribus, ascendat, sub poena Excommunicationis.* "Let none, excepting the Singers, presume to go up to this Place, under the Penalty of Excommunication." A rare Threatning indeed, and wonderfully well applied! The Pope, who was the Author of it, must necessarily have been a great Lavisher of the Church Thunders, since he was so apt to launce them out against such petty Criminals.

1707.
Octob. 27.
ROME.
A whimsical Excommunication.

The other Chapel, called the *Pauline Chapel*, from Pope Paul V. who raised it, is of Sangallo's Architecture. During the whole Advent and the Holy Week, the Sacrament is always exposed in it; and at the End of that Week, or on *Holy Thursday*, the Pope is carried from this Chapel to the Loggia, which is a-top of St. Peter's Portico; from whence, after the reading of the dreadful Bull in *Cena Domine*, he precipitates into Hell and Damnation Heretics and Infidels of all Denominations. The Paintings on each Side the Door are by *Lorenzo da Bologna*; the crucified St. Peter, and the Conversion of St. Paul were both drawn by *Michael Angelo*, and the Vault by *Frederic Zuccaro*. But this last is very much damaged by the Smoke of the vast Number of Candles and Tapers, which are lighted round the Sepulchre of *Jesus Christ*, erected on purpose on the afore said Festivals.

The Sacrify, or Chamber where the Pope puts on his pontifical Apparel to perform the before-mentioned grand Excommunication, is behind the Chapel of *Sixtus IV.* The Cieling of this Place is the Workmanship of *Mutiano*. It contains several remarkable Singularities, the Chief of which are; a drinking Cup used by Pope *Sylvester*, who lived almost fourteen hundred Years ago; a Chazuble of Gold Cloth, very artfully embroidered, and representing the *Seven Sacraments* of the Catholic Church, which was sent by *Henry VIII.* King of *England*, as a Present to the Pope, before the Schism; the rich Donation of *Don Sebastian*, King of *Portugal*, consisting of a compleat Suit of Cloaths for a Priest, a Deacon, and Subdeacon, on solemn Occasions. The whole is embellished with a rich Embroidery of fine Pearls, and weighing, according to the hyperbolic *Dr. Laffels*, eight hundred Pounds. How this ingenious Priest could think that such a ponderous Habit might possibly be worn for at least two or three Hours, and during the whole Divine Service, by Men of middling Strength, is not easily imagined.

The Sacrify and its Singularities.

The other principal Curiosities are; a Cross entirely covered with Diamonds and large Pearls, which the Pope wears on his Breast, together with the *Pallium* he puts on when he officiates on extraordinary Holy Days; the Golden Pipe with which he sucks up the sacred Blood of his Divine Master, when he receives the Sacrament under both *Species*; the great Golden Chalice, into which the Cardinals cast their Suffrages, in order to chuse a

Other rich Curiosities

1707.

O^{ct} 27.

R O M E.

Relics pre-
served
there.The Ducal
and Con-
fistory
Halls.General
Observa-
tions on
the Vati-
can.The Con-
clave.The Gal-
lery of
Raphael
and his
Paintings.Fine Pieces
by other
Hands.

Pope; several other Chalices enriched with Pearls and Jewels; a Triple Crown and two Mitres, embellished in the same Manner; the Chrystal Box, in which the Sacrament is deposited on *Holy Thursdays*, in order to be laid in our Saviour's Sepulchre.

Among the Relics preserved in this same Place, the following are particularly held in high Veneration; a Thorn of *Jesus Christ's* Crown; the Sponge used by the Soldiers to present him Gall and Vinegar; a Fragment of the true Cross; the Head of *St. Laurence*; a *Smock*, and, by the bye, a tolerably dirty one, of *St. Prisca*, a Virgin and a Martyr, who lived upwards of fifteen hundred Years ago. The Sexton, who shewed us this last precious Relic, on my finding fault with its Nastiness, told me very gravely, that they were unwilling to wash it, for fear of rubbing off the miraculous Virtue it had received by touching the sacred Body of the blessed Virgin.

From the Sacristy we went into what is called the *Ducal Hall*, where the Pope, on *Holy Thursday*, washes the Feet of thirteen poor Priests; then into the *Confistory Hall*, where he splendidly entertains the same Poor at Dinner, immediately after the preceding Ceremony, which I have already described at large. I then told you, that this Hall was finely ornamented with Landskips, painted in *Fresco*, and several tall Female Angels, who each shew forth, in a very immodest Manner, a Pair of huge *Bubbies*.

Were I to give you an accurate Account of this immensely large Palace, and of every individual Curiosity it contains, I should infallibly tire both you and myself to Death. Wherefore, laying aside the small, or even the middling Particulars, I shall only take notice of what is mostly remarkable.

My first Observation is, that the *Royal Hall*, and almost the entire first Apartment, is taken up by the Cardinals, when they are upon electing a Pope, and the whole is then called the *Conclave*. As soon as these Gentlemen are agreed, they step into the Chapel of *Sixtus IV.* where the Election is immediately performed.

The Gallery, commonly called, the *Gallery of Raphael Urbino* is open, and has three Stories. It is all over painted in *Fresco*, representing several Histories of the Old and New Testament, most Part of which are done after the Draughts of that celebrated Master. For the generally received Opinion, which will have them all to be painted by him, is entirely groundless. He is, indeed, the Author of some, as for instance, the History of the Creation; of *Adam* in a sowing Posture; of the drinking Sheep; of the Picture of *Jacob*, who sees the mysterious Ladder in a Dream; of *Moses* presenting the Tables of the Law to the Children of *Israel*; and the last Supper of *Jesus Christ* with his Apostles.

As to the other Paintings, they are done by some of the great *Raphael's* Disciples, or other very good Hands. The Histories of the Flood, and the Adoration of the Golden Calf, are by *Raphael del Borgo*; those of *Joshua* stopping the Sun in its Course, and of *Bathsheba*, Wife to *Uriah*, by *Pierrino del Vaga*; those of *Moses* striking the Rock in *Horeb*, of the Judgment

ment of *Solomon*, and some others, are by *Julio Romano*; the Baptism of *Jesus Christ*, and a few besides, by *Pellegrino da Modena*; our Saviour entering *Jerusalem* in Triumph, and *Mary Magdalen* wiping his Feet with her Hair, by *Raphael da Reggio*. *Paris Nogari* has drawn *Jesus Christ* casting the Publicans, Sellers and Usurers, and several others, out of the Temple. *Gaudenzio Milanese*, *Ottaviano Mascharino*, *Girolamo Maffei*, *Allegrino d'Agubio*, and some others, have painted all the remaining Pieces.

1707.
Octob. 27.
R O M E.

The *Grotesques*, *Morisko's*, *Terms*, and *Pilasters*, are all done by *Giovanni da Udine*, *Mano da Fainza*, *Giovanni da Modena*, and by *John Paul Schor*, a German. This is the Truth of the whole Matter: But as *Raphael Urbino* had here and there given a Touch of his Pencil to some of the Paintings on the Vaults, the three Stories obtained, on that Account, the Name of *Raphael's Gallery*.

Other Pictures.

Having sufficiently viewed it, we passed into the Pope's Apartment, and first of all went thro' the *Switzer's Hall*, which is all painted by *Paris Nogari*, the *Cavalier d'Arpino*, *Gio Battista della Marca*, and *Antonio Tempesta*. The next, called *Clementine Hall*, is one of the finest of the whole Palace, being ornamented with beautiful Marbles and Paintings. In one of the last we see the Martyrdom of Pope *St. Clement*, who is cast into the Sea with an Anchor tied to his Neck. This Piece is done by *Tempesta*, others say by *Paul Brilli*, and very much esteemed by all good Judges. From this Hall we enter into another, where, during *Lent*, Sermons are preached to the Papal Family. It was in this same Place that Pope *Alexander* entertained at Dinner *Queen Christina* of *Sweden*, on the very Day she had renounced the Protestant Religion.

The Pope's Apartment, and several Halls.

Several Rooms of this grand Apartment are hung with rich Velvets, others with Crimson Damask, embellished with Gold Lace, Fringes and Tossels; and some others with exquisitely wrought and figured Tapestries. In one of them we see a fine Picture, representing the Entry of *Charles V.* into *Rome*; and in another next to it, a beautiful Piece containing the principal Actions of the famous Countess *Mathilda*. *Henry IV.* appears in this historical Piece, not only in a low dejected Condition, and prostrated at the Feet of the proud Pontif *Gregory VII.* but stark naked from the Waste upwards, like a mean Galley-slave. Both these Paintings are done by *Romanelli*.

Fine Furniture and Paintings.

In one of the Pope's Bed-chambers are several Pieces of *Raphael Urbino*; particularly one, representing, in a small Size, the Transfiguration of *Jesus Christ*, and copied after the much larger, and most famous one shewn at *St. Pietro Montorio*. Both this Room, and that where his Holiness ordinarily takes his Meals, are very indifferent, small, dark, and hung with an old rusty Velvet, which has no other Ornament than a very middling Gold Lace.

The Pope's Bed-chamber.

The Hall of the so called *Appartamento Vecchio*, or old Apartment, is painted in *Fresco*, not by the said *Raphael*, as the common Opinion will likewise have it, but after his Draughts, since his Death, and by several

The Hall of the old Apartment, and its Pictures.

1707.
 Octob. 27.
 ROME.

Hands. This famous Painter was born on *Holy Friday* of the Year 1483, and died in 1520, on the same holy Day, and the thirty-seventh of his Age. Now nothing is more certain, than that the Hall we are speaking of was only painted a Twelvemonth after his Death, and by many and very able Hands. For instance, the Emperor *Constantine* haranguing his Soldiers, is by *Julio Romano*; the *Battle* fought and the *Victory* gained by the same against *Maxentius*, near the Bridge *Milvius*, is by four Painters, namely, the same *Julius*, *Raphael del Colle*, *Polidoro da Caravaggio*, and *Pierrino del Vaga*; the *Baptism* of *Constantine*, by *Francisco Fattore Buono*; and the pretended *Donation* of *Rome* and its Territory to Pope *Sylvester*, is by *Raphael del Colle*.

Those of
 the first
 Chamber,
 and Blun-
 der of
Raphael.

In the first Chamber, next following this Hall, and on the Chimney, we see the History of *Heliodorus*, which is likewise the Performance of *Julio Romano*. The *St. Peter* led out of *Herod's* Prisons by the Angel of the Lord, and the *Attila* stopping his furious Course at the Command of the holy Pope *Leo I.* are both done by *Raphael Urbin*, and very excellent Pieces. But then, the very same Defect I took notice of in *Algarbi's* beautiful Bas-relief at *St. Peter's*, is likewise obvious in this last Painting; the Pope and Cardinals appearing there dressed in the same Manner they now are in upon solemn Occasions, tho' it be very well known that the Bishops in general, particularly those of *Rome*, in that Age, and above two hundred and fifty Years after, had no other Apparel than a plain Suit of Camblet, or the like Stuff.

And of
 other emi-
 nent Paint-
 ers.

'Tis true, and I have more than once observed it, in the Course of this Account, *Raphael* is not the only celebrated Painter who has committed such kind of Anacronisms, and other gross Blunders. Witness the great *Titian*, who monstrously represents *Jesus Christ's* Disciples going to *Emaus*, with Beads and Medals of the holy Virgin hanging at their Girdle. In some of *Bronzini's* Pieces, we see Monks of several Orders present at the Virgin *Mary's* Nuptials; and in others, drawn by old *Palma*, representing the last Supper of our Saviour, two Priests appeared clad in Surplices, and other such modern sacerdotal Accoutrements.

Which are
 inexcus-
 able.

These Absurdities would certainly be inexcusable, even in young Apprentices, and how much more are they not intolerable in Masters of the first Class? The old and trite Saying,

—*Pictoribus atque Poëtis*
Quidlibet audendi semper fuit æqua potestas.

“Poets and Painters have, at all times, been allowed a full Liberty of coining, of inventing whatever Fictions they thought fit.” This ancient Maxim, I say, does not always hold, and Painters, as well as Poets, ought to refrain their too luxurious Imagination, and not suffer it to bring forth any thing in opposition to Probability and common Sense.

The

The Paintings of the second Chamber are likewise by the great *Raphael*,^{1707.} and no less worthy of Attention. There you see represented the School of *Atens*; Mount *Parnassus*, with *Apollo* and the nine *Muses*; and the *Christian* Doctors busy in writing about the Sacraments of the Catholic Church. *Job. 27.*
ROME.

In the third Room are, the Pictures of *Aeneas* carrying his Father *Anchises* on his Shoulders through the Flames; the Coronation of the Emperor *Charlemagne*, and the Conflagration of the *Borgo*, under the Popedom of *Leo IV.* and this Pontif quenching that dreadful Fire by the sole Means of his Blessing. These three Pieces are also the Performance of *Raphael*; but that representing the *Saracens* driven out of *Italy*, is by *Gaudenzio Milanese*. The Vault of this Chamber was painted by *Pietro Perugino*. Third Chamber.

A little farther is the Apartment of *Pius V.* so named, by reason of its having been repaired, and adorned with Paintings and Gildings by that Pope. There we saw the Representation of the ancient and true Chair of *St. Peter*, which, as I have already remarked, is inclosed within the stately Bronze Chair, supported by the four Doctors of the Church, and to be seen at *St. Peter's*. Another Singularity of this Place, is the Arm-chair in which the same Pontif used to be carried up and down the *Vatican*, when he had a Fit of the Stone; a Distemper to which he was grievously subject. I call this Chair a Singularity, on account of its great Simplicity; for in fact, it is only lined with an old shabby Crimson Velvet, and even patched up and pieced in several Places: A Plainness, and an Economy, well worthy of the primitive Church. Apartment of Pius V.

The great Chapel of this Apartment is painted in *Fresco*, and in Oil, by *Pietro Perugini*, the famous *Raphael's* Master. The Altar-piece is by *Vasari*. Its two Chapels. The other, and much smaller Chapel, called the Chapel of *Urban VIII.* is done by *Pietro da Cortona*, and likewise the Altar-piece representing a dead *Christ*. At one Side of this Picture is a small Portrait of *St. Francis*, with a Cowl on his Head, a Book in his Hand, and his *Stigmata* or Wounds. This Piece is very ancient, as appears by the following Words under it, mentioning both the Date and the Name of the Painter: *Bonaventura Delingeri me pinxit de Lucca. A D. MCC. XXXV.* On the other Side of the same Altar is a *St. Jerom* before a Crucifix intirely of *Marquetry* or patched Work, and his *Cardinal's Hat* hanging on a Vine.

Among the Paintings of this Apartment the most valued are, a Transfiguration, an Ascension of *Jesus Christ*, and a Descent of the Holy Ghost upon the Apostles, by *Guido*. Chief Paintings. Two others are likewise highly esteemed, the one a *Moses*, by *Mutian*; the other a Virgin, drawn on a Piece of transparent oriental Alabaster, by *Cavaliero d'Arpino*.

From this Place one enters a Gallery above four hundred and fifty Foot long, which terminates by a most delightful Perspective. And here, I must repeat it, the relating of all the curious Objects contained in this Gallery, would be endless, and perhaps tedious. Wherefore, I shall only observe in general, that it was framed under the Popedom of *Gregory XIII.* and that the Histories, the Angels, the *Grotesques*, and other Figures, are painted
A very large and stately Gallery.

1707. painted by different Masters, such as *Rafael da Reggio*, *Paris Nogari*, *Pas-*
quale Cati, *Ottaviano Maschärini*, *Marco da Faenza*, *Girolamo Maffei*, *Gio-*
vanni da Modena, and *Lorenzino da Bologna*. The gilt Stucco Ornaments,
 ROME. which are perfectly well adapted to the Paintings, were done after the
 Draughts of *Mutiano*; and the beautiful Picture in the Middle of the
 Vault, representing *Jesus Christ* saying to *St. Peter*, *Pasce oves meas*, "Feed
 "my Sheep," is by the Hand of *Romanelli*.

Beautiful
 Maps on
 its Walls.

On the Wall, of each Side, we see all the States and Provinces of *Italy*
 divided into geographical Maps, and painted by Father *Ignatio Danti*, a
Dominican Friar. All these Maps are so admirably framed, that not only
 all the Cities and Sea-ports, but every individual Town, Borough, Village,
 Castle, River, and High-road, may easily be distinguished by only curio-
 rily casting an Eye upon them. The Author has even been so accurate
 as to mark down all the Places famous in History for some considerable
 Battle.

Other
 Galleries
 and Apart-
 ments.

There are many and many other stately Galleries and Apartments, which
 I am forced to pass over in Silence, to avoid Prolixity, and tiresome Re-
 petitions. I shall only add one Word in relation to *Monsignor Albani*, the
 present Pope's Nephew's Apartment. Nothing, no, nothing can come
 up with its Magnificence in every Respect. The Furnitures and Tapistries
 are all extremely rich. The Number of beautiful Mirrors, Paintings, Sta-
 tues, Busts, Cabinets, Tables of the finest Marbles and Jaspers, is incredi-
 ble, and all are of the most exquisite Workmanship. Virtuoso's set a par-
 ticular Value on several admirable *Cartoons*, done by *Pietro da Cortona*, and
 to be seen in the Hall. Great part of these Curiosities are Presents which
 were made to that Gentleman after the Promotion of his Uncle to the
 Popedom.

Reflexion
 on the
 Magnifi-
 cence of
 the Va-
 tican.

Such is, in general, the most superb *Vatican* Palace: A Palace, both
 for Magnificence and Extent, abundantly sufficient to lodge half a dozen
 of the greatest Monarchs in *Europe*. And well may it be so, since it is
 the Habitation of God's Vicegerent, and his divine Son's Representative
 upon Earth, and who, consequently, is in vastly more exalted Stations than
 all the Kings and Princes in the Universe.

CHAP. XVII.

Rome. *The Vatican Library, and its History. The Portraits of the Cardinals who were Head-keepers of it. Those of the several Inventors of alphabetical Letters, and their respective Motto's. Representations of the most famous ancient Libraries, and their Inscriptions. All the general Councils likewise drawn in this Library, with their historical Inscriptions underneath. Many other Pictures. A very remarkable one of St. Cyril.*

THE *Vatican Library* is very justly counted among the greatest Singularities of this Building. It was anciently kept in the *Lateran Palace*, and afterwards carried to *Avignon*, when Pope *Clement V.* removed the *Roman See* to that City, and there it remained till the Time of *Gregory XI.* who, moved by a divine Inspiration, returned to *Rome*, to the great Joy of all good Catholics. All this while the Books were not very numerous, nor kept in an extraordinary Order, and the Popes *Nicholas V.* and *Sixtus IV.* were the first who took some care of them. Their present and beautiful Condition is chiefly owing to Pope *Sixtus V.* who alone has almost contributed as much to the Embellishment of the City in general, and this Library in particular, as all his Predecessors put together. He not only raised the Edifice which contains it, but several commodious Apartments for the chief Keeper and his inferior Officers.

Octob. 28.
History of
the Vati-
can Libra-
ry.

We walked towards it through a *Corridor* five hundred Paces long, in the Middle of which is an Iron Gate, leading into the Library itself. It consists of two Wings, lined, on each Side, with Cases, in which the Books are shut up. Near the Entrance is a Saloon, whose Cieling is adorned with handsome Landskips and *Grotesques* painted in *Fresco*, and containing the Portraits of twenty Cardinals, who have been Head-keepers. They formerly had a Salary of no less than twelve thousand *Roman Crowns* a Year; but it has been twice considerably reduced. The last of these Gentlemen was the learned Cardinal *Noris*, who, before his Promotion, had been an *Augustin Friar*. The present Keeper is Cardinal *Pamphili*.

Portraits
of its
Head-
keepers.

On the Side of the great Hall Door we see a Picture representing *Sixtus V.* in the Attitude of pointing out to the famous Architect *Dominicus Fontana* the Plan which he had framed of this fine Building. This Piece is the Performance of *Viviano d'Urbino*.

And of
Sixtus V.

Upon the Pillars supporting the Vault, are drawn all the *Inventors* of Letters in all Languages. On the first is *Adam*, (supposed to be one of them) with this Inscription: *Adam divinitus edoctus, primus scientiarum & literarum*

Pictures of
the several
Inventors
of Letters,
and their
Motto's.

1707. *literarum Inventor*. "Adam, by means of a divine Inspiration, invented
O⁸ob. 28. "the Letters and Sciences."

Upon the second are the Children of *Seth*, with this Motto: *Filii Sethi*
R⁶M⁸B. *Columnis duabus rerum caelestium Disciplinam inscribunt*. "The Children of
Adam. *Seth* wrote on two Columns the Science of heavenly Things." *Abra-*
The Chil- *ham*, with some *Chaldaic* Characters, and these *Latin* Words: *Abraham Syras*
dren of *Seth*, *A-*
Seth, *bra-*
bram, *Et Chaldaicas literas invenit*. "Abraham was the first Inventor of the Syrian
Moses, Es- "and *Chaldaic* Characters." *Moses*, the Legislator of the *Israelites*, with
dras. these: *Moses antiquas Hebraicas Literas invenit*. "Moses invented the
"ancient *Hebrew* Letters." *Esdras*, Scribe to the same People, with this
Motto: *Esdras novas Hebraeorum literas invenit*. "Esdras was the Inventor
"of the modern *Hebrew* Characters."

On the third Pillar, we see *Mercury the Egyptian*, and this Inscription:
Mercury, *Mercurius Theoth. Aegyptiis sacras literas conscripsit*. "This *Mercury* taught
Hercules, "the *Egyptians* the sacred Letters." The *Egyptian Hercules*, with these
Memnon, Words: *Hercules Aegyptius Phrygias literas conscripsit*. "This *Hercules*
Isis. "produced the *Phrygian* Characters." *Memnon*, with the following:
Memnon Phoroneo aequalis literas Aegypto invenit. "Memnon, Contempo-
"rary with *Phoroneus*, invented the *Egyptian* Letters." *Isis*, Queen of
Egypt, with this Motto: *Isis Regina Aegyptiorum literarum inventrix*. "This
"Queen has likewise invented some Letters."

On the fourth Pillar appear, *Phoenix*, his Brother *Cadmus*, *Linus* of
Phoenix, *Thebes*, and *Cecrops*, first King of *Athens*, each having a Motto running
Cadmus, thus: *Phoenix literas Phoenicibus tradidit*. *Cadmus, Phoenicis frater, lite-*
Linus, Ce- *ras sexdecim in Graeciam intulit*. *Linus Thebanus Graecarum literarum inven-*
crops. *tor*. *Cecrops Diphyes primus Atheniensium Rex Graecarum Auctor*. "The
"first gave Characters to the *Phenicians*; the second brought sixteen into
"Greece; the third was the Inventor of the *Greek* Letters, as was likewise
"the fourth."

We saw on the fifth Pillar, *Pythagoras*, *Epicarmus* the *Sicilian*, *Simoni-*
Pythago- *des* and *Palamedes*, who was killed in the Siege of *Troy*, with the follow-
ras, Epi- ing Inscriptions: *Pythagoras literam Y ad humanae vitae exemplum invenit*.
carmus, *Epicarmus Siculo duas Graecas addidit literas*. *Simonides melius quatuor lite-*
Simonides, *rarum Inventor*. *Palamedes bello Trojano literas quatuor adjecit*. "The
Palame- "first invented the Letter *Y*; the second added two Letters to the Alpha-
des. "bet; the third four more, and the fourth an equal Number."

The sixth Pillar is adorned with the Portraits of *Carmenta*, Mother to
Carmen- the good old *Arcadian Evander*, of *Evander* himself, of *Demaradus* the
ta, Evan- *Corinthian*, and of the Emperor *Claudius*, with these Motto's: *Nicostrata*
der, De- *Carmenta Latinarum literarum inventrix*. *Evander Carmentae filius Aborigi-*
maradus, *nes literas docuit*. *Demaradus Corinthius Etruscarum literarum Auctor*. *Clau-*
Claudius. *dus Imperator tres novas literas adinvenit F*. "The first invented the *La-*
"tin Letters; the second taught them; the third found out the *Etruscan*
"Letters; and the last added three to the *Latin* Alphabet, namely *F*." The
two other Letters are omitted here, for what Reason I cannot imagine. As
to

to the Letter F, the Invention of it is here falsely attributed to *Claudius*,^{1707.} since a great many Words, beginning with that Consonant, were in Being long before that Emperor was born. ^{Octob. 28.}

On the seventh Pillar are drawn *St. John Chrysostom*, *St. Jerom*, *St. Cyril*, and *Ulpilas*, each with an Inscription, as well as the abovementioned. They are as follows: *S. Jo. Chrysostomus literarum Armeniacarum inventor.* *S. Hieronymus literarum Illyricarum inventor.* *S. Cyrillus aliarum literarum Illyricarum inventor.* *Ulpilas episcopus Gothorum literas invenit.* "The first found out the *Armenian*, the second the *Illyrian*, the third other Letters of this same Country, and the fourth the *Gothic* Characters."

The eighth and last Pillar is adorned with the Portraits of *Jesus Christ*, the Pope, and the Emperor. The Motto of the first is, *Jesus Christus summus Magister coelestis doctrinae auctor.* "Jesus Christ the supreme Doctor, is the Author of a divine Religion." The Inscription of the second, *Christi Domini Vicarius.* "The Vicar of Christ our Lord." And under the last are these two Words, *Ecclesiae Defensor.* "Defender of the Church."

Besides these famous Men, they have also painted up on the Wall to the Left most of the famous ancient Libraries that have been extant from the Times of *Moses*, with an Inscription joined to each, and the Name of the ingenious Collector, in the following Manner:

HEBREW LIBRARY.

Moses Librum Legis Levitis in Tabernaculo reponendum tradit. Esdras sacerdos et scriba Bibliothecam sacram restituit. "Moses delivered up the Book of the Law to the *Levites*, in order to preserve it in the Tabernacle. *Esdras*, who was both a Priest and a Scribe, restored the sacred Books."

CHALDEAN LIBRARY.

Daniel et socii scientiam Chaldaeorum addiscunt. Cyri decretum de Templi instauratione, Darii jussu perquiritur. "Daniel and his Fellow-Countrymen learn the *Chaldean* Language. The Decree of *Cyrus*, concerning the rebuilding of the Temple, is enquired after by Order of King *Darius*."

GREEK LIBRARY of Athens.

Pisistratus primus apud Graecos publicam Bibliothecam instituit. Seleucus Bibliothecam à Xerxe asportatam referendam curavit. "Pisistratus was the first among the *Greeks* who erected a Library. *Seleucus* caused the Library to be brought back, which had been carried off by *Xerxes*."

EGYPTIAN LIBRARY of Alexandria.

Ptolomaeus Philadelphus ingenti Bibliotheca instructa Hebraeorum Libros concupiscit. Septuaginta duo Interpretes ab Eleazaro missi sacros Libros Ptolomaeo reddunt.

1707. reddunt. "Ptolomy Philadelphus having gathered a vast Collection of Books,
 Octob. 28. "was desirous to be possessed of the Jewish Sacred Writings: And ac-
 ROME. "cordingly Eleazar sent him seventy-two Interpreters, who translated
 "them into Greek."

Roman,
 Tarquin,
 Augustus.

ROMAN LIBRARY.

Tarquinius Superbus Libros Sybillinos, tribus aliis à muliere incensis, tantum dememit. Augustus Cæsar, Palatina Bibliotheca magnificè ornata, viros literatos fovet. "Tarquin the Proud purchased the Sybilline Books of a certain Woman, who in a Pet had burnt three of them. Augustus having magnificently adorned the Palatine Library, highly loved and cherished the Men of Letters."

Of Jeru-
 salem, St.
 Alexander.

JERUSALEM LIBRARY.

S. Alexander Episcopus et Martyr, in magna temporum acerbitate sacrarum scripturarum Libros Hierosolymis congregat. "St. Alexander, a Bishop and Martyr, collects together the Books of Holy Scripture, and that at a Time of a general and grievous Affliction."

Of Cæsa-
 rea, St.
 Pamphilius.

LIBRARY OF CAESAREA.

S. Pamphilius, Presbyter et Martyr, admirandae sanctitatis et doctrinae, sacram Bibliothecam conficit, multos libros sua manu describit. "St. Pamphilius, a Priest and Martyr, a Man of admirable Learning and Sanctity, erects a Sacred Library, and copies several Books with his own Hand."

Apostoli-
 cal, St.
 Peter.

APOSTOLICAL LIBRARY.

S. Petrus sacrarum Librorum thesaurum in Romana Ecclesia asservari jubet. "The Apostle St. Peter ordered the valuable Treasure of Holy Writ to be carefully preserved in the Church of Rome."

Papal Li-
 brary.

THE LIBRARY OF THE POPES.

Romani Pontifices Apostolicam Bibliothecam magno studio amplificant et illustant. "The Roman Pontifs, with vast Application, have enlarged and ornamented the Apostolical Library."

Represen-
 tations of
 the gene-
 ral Coun-
 cils, and
 their In-
 scriptions.

On the opposite Wall, and to the Right, have been drawn in several distinct Pieces, not all the Councils, as *Lassels* is very ridiculously pleased to say, but all the General Councils, which have been held in the Christian Church, the first and second of *Lateran* only excepted. The Inscriptions under these several Councils are worth copying, were it only for the Sake of these two Particulars. First, that the Popes are always named in them before the Emperors, and thus set above their own Sovereigns. Secondly, that the Reasons alledged for their being assembled sometimes appear different from those produced in the general History of the Councils.

The

The Inscription under the first Council of *Nicea* held against the *Arians* and *Paschatites*, in the Year 325, runs thus:

1707.
Octob. 28.

ROME.
Council of
Niece.

S. Sylvestro Pontifice, Fl. Constantino magno Imp. Christus Dei Filius Patri Consubstantialis declaratur. Arrii impietas condemnatur; et Decreto Concilii, Constantinus Imperator Libros Arrianorum comburi jubet. "Under the Popedom of St. *Sylvester*, and the Empire of *Constantine*, *Christ* the Son of God is declared to be consubstantial with his Father: And in Consequence of a Decree of the Council, the Emperor orders the *Arian* Books to be burnt."

Under the first general Council of *Constantinople* held against the *Macedonians* in the Year 381.

Of Con-
stantino-
ple.

S. Damaso Pontifice, et Theodosio Imperatore spiritus sancti Divinitas propugnatur. Nefaria Macedonia Haeresis extinguitur. "Under Pope *Damasus* and the Emperor *Theodosius*, the Divinity of the Holy Ghost was strenuously asserted, and the pernicious *Macedonian* Heresy rooted out."

Under the Council of *Ephesus* held against *Nestorius* in the Year 431.

Of Ephe-
sus.

S. Coelestino Pontifice, et Theodosio Juniore Imperatore, Nestorius Christum dividens damnatur. Beata Maria Virgo Dei Genitrix praedicatur. "Under the Popedom of St. *Celestine*, and the Empire of *Theodosius* the younger, *Nestorius*, who divided *Christ*, was condemned; and the blessed Virgin *Mary* was solemnly declared *Mother of God*."

Under the Council of *Calcedon* held against *Eutyches* and *Dioscorus* in the Years 450, and 451.

Of Calce-
don.

S. Leone I. Pontifice, et Marciano Imp. Infelix Eutyches unam tantum in Christo Naturam asserens confutatur. "Under the Pope St. *Leo I.* and the Emperor *Marcian*, the unfortunate *Eutyches*, who acknowledged but one Nature in *Christ*, was thoroughly confuted."

Under the second Council of *Constantinople* against the Errors of *Origen*, the Memory and Writings of *Theodorus*, Bishop of *Mopsuesta*, in the Year 553.

Second
Council of
Constanti-
nople.

Vigilio Pontifice, et Justiniano Imperatore Contentiones de tribus Capitibus sedantur. Origenis Errores refelluntur. "Under the Popedom of *Vigil*, and the Empire of *Justinian*, the long continued Differences about the three

1707. " Heads or Articles are happily ended *, and the Errors of Origen are
 Octob. 28. " exploded."

R O M E.
 Third of
 the same
 Place.

Under the third Council of *Constantinople* against the *Monothelites* in the Year 680.

S. Agathone Pontifice, et Constantino Pogonato Imperatore, Monothelitae Haeretici unam tantum in Christo voluntatem dicentes exploduntur. " St. Agatho being Pope, and Constantine Pogonatus Emperor, the Heretics, called " *Monothelites*, for acknowledging only one Will in *Jesus Christ*, are publicly condemned."

Second Council of *Nice.* Under the second Council of *Nice*, held against the *Iconoclasts* in the Year 787.

Adriano I. Pontifice, et Constantino Irenes, Filio Imperatore impii Iconomachi rejiciuntur; sacrarum Imaginum Veneratio confirmatur. " Under the " Popedom of *Adrian I.* and the Empire of *Constantine*, Son to *Irene*, the " impious Adversaries to Images are confounded, and the laudable Veneration for these sacred Objects solemnly re-established."

Fourth of *Constantinople.* Under the fourth Council of *Constantinople*, held in the Year 869, in relation to the *Conversion of the Bulgarians*.

Adriano II. Pontifice, et Basilio Imperatore, Ignatius Patriarcha Constantinopolitanus in suam Sedem, expulso Photio, restituitur. " Under Pope " *Adrian II.* and the Emperor *Basil*, *Ignatius*, Patriarch of *Constantinople*, " was restored to his See, *Photius* being first expelled."

Third Council of *Lateran*, and Criticism upon it.

Under the third Council of *Lateran*, held in 1179, on account of the *Albigenses*, and the *Schismatics*, who had been ordained by *Victor* the Anti-Pope.

Alexandro III. Pontif. et Frederico I. Imperatore, Valdenses et Cathari Haeretici damnantur. Laicorum et Clericorum Mores ad veterem Disciplinam restituuntur. Torneamenta vetantur. " Under the Popedom of *Alexander* " *III.* and the Empire of *Frederic I.* the heretical *Valdenses*, or *Vaudois*, " and the *Cathari*, or *Albigenses*, are condemned: The Morals of the " Clergy and Laity are reformed agreeably to the primitive Discipline, " and the Tilts and Tournaments are utterly abolished."

This last Article is certainly false, that sort of Sport having only been forbid by the Council of *Lyons*, which was held in 1245, and even for the limited Time of four Years.

* The grand Difficulty was about deciding on three Points, or Matters of Fact, wherein Faith or Fundamentals were by no means concerned; namely, in relation to the Person and Writings of three Bishops, *Theodorus of Mopsuestia*, *Ibas of Edessa*, and *Theodoretus of Tyre*, whom some Orthodox condemned, and others defended.

Under

Under the fourth Council of *Lateran* against the aforesaid *Albigenses*, against *Amaury* and the Abbot *Joachim*, in the Year 1215.

1707.
Octob. 28.

Innocentio III^o. Pontifice, et Frederico II^o. Imperatore, Abbatis Joachimi Errores damnantur. Bellum sacrum de recuperanda Hierosolima decernitur. Cruce signati instituuntur. “ Under Pope *Innocent III.* and the Emperor *Frederic II.* the Tenets of Abbot *Joachim* are declared erroneous; the holy War for the Recovery of the City of *Jerusalem* is decreed, and the Order of the crossed *Christians* instituted for that Purpose.”

R O M E.
Fourth of
Lateran.

All these Pictures and Inscriptions are between two others; the one representing the *Dream* of the last mentioned Pope *Innocent III.* in which he saw, or fancied to have seen, *St. Francis* of *Assiza* supporting the Church of *St. John de Lateran*, as it was on the point of tumbling down. Beneath it are the following Words expressing this memorable Fact:

Pictures of
Innocent III. and
St. Dominicus.

Innocentio III. Pontif. per quietem S. Franciscus Ecclesiam Lateranensem sustinere visus est.

The other Picture represents *St. Dominicus* zealously repelling the *Albigensian* Heresy, with this Motto:

S. Dominico suadente, contra Albigenses Haereticos Simon Comes Montfortensis pugnam suscepit, egregieque confecit.

“ At the Solicitation of Saint *Dominicus*, *Simon*, Count of *Montfort*, undertakes, and successfully concludes, the War against the heretical *Albigenses.*”

Under the Council of *Lyons*, held, as I have said, in the Year 1245, against *Frederic II.* for the Reformation of the Morals of the Laity and Clergy; for the Support of the *Constantinopolitan* Empire against the intended Restoration of the *Greeks*; for the Defence of *Hungary* against the *Tartars*, who had invaded it, and for the Recovery of the *Holy Land*; under that Council is the following Inscription:

Of the
Council of
Lyons.

Innocentio IV^o. Pont. Max. Fredericus secundus Hostis Ecclesiae declaratur, Imperioque privatur. De Terrae Sanctae recuperatione constituitur. Hierosolimitanae Expeditionis Dux Ludovicus Franciae Rex designatur. Galero rubro et Purpura Cardinales donantur. “ Under the Popedom of *Innocent IV.* the Emperor *Frederic II.* is declared an Enemy to the Church, and deprived of the imperial Crown. Some Decrees are made concerning the Recovery of the *Holy Land*. *Lewis*, King of *France*, is appointed to carry on the Expedition; and the Cardinals are allowed to wear Purple, and a red Hat.”

Its In-
scription.

1707.
Octob. 28.
R O M E.
Criticism
upon it.

What is said here of King *Lewis* is another Falshood, it being certain that not one single Word was said about him in that Assembly: It was even so long as four Years after its Separation that this Prince resolved upon going to that kind of Knight-errantry. Nay, so far from conducting the whole Expedition, he only commanded a Body of his own Subjects, and went no farther than *Egypt*, where he was totally defeated, and taken Prisoner, with the Flower of his Nobility.

Second
Council of
Lyons.

Under the second Council of *Lyons*, held in the Year 1274, against the Errors of the *Greek Church*, for the *Holy Land Expedition*, and to confirm the Election of Emperor *Rodolphus*: *Gregorio X. Pontifice, Graeci ad S. R. Ecclesiae unionem redeunt. In hoc Consilio S. Bonaventura egregia virtutum officia Ecclesiae Dei praestitit. Tartarorum Rex ab beato Hieronimo ordinis Minorum ad Concilium perducitur, et solemniter baptizatur.* "Under Pope Gregory X. the *Greeks* were re-united to the *Holy Roman Church*. "St. *Bonaventura* did it several very eminent Services. The King of the *Tartars* was brought to the Council by the blessed *Jerom* of the Order of the Minor Brethren, and solemnly baptized in that Assembly."

Its In-
scription
criticised.

The Re-union of the *Greek* to the *Latin Church* here mentioned with so much Emphasis was of a very short Duration, for the *Greeks* renounced it soon after. And as to what is said of the *Tartarian King*, whose Name was *Abages*, nothing is more destitute of Foundation. That Prince never came up to the Council, nor embraced the *Christian Religion*. He only sent Embassadors to the Sovereigns of that Persuasion, to engage them to join their Forces with his own, and to oppose them at once to *Bendoedar*, Sultan of *Egypt*, his mortal Enemy, who was ravaging *Palestina*.

Council of
Vienne.

Under the Council of *Vienne*, in *Dauphine*, held in the Year 1311, against the Order of the Knights, Templars, the Heresies of the *Fratricelli*, the *Dulcinists*, the *Beguars*, and the *Beguins*, He's and She's: *Clemente V. Pontifice, Clementinarum Decretalium Constitutionum codex promulgatur. Processio solemnitatis corporis Domini instituitur. Hebraicae et Chaldaicae linguae Fidei ergo in nobilissimis quatuor Europae Academiis instituitur studium.* "Under the Popedom of *Clement V.* the *Codex*, containing the *Clementine Decretal Constitution*, was made public; the solemn Procession of the Body of *Christ's* Festival was by Law established. And, for promoting true Religion, the Study of *Hebrew* and *Chaldaic* was highly recommended, and these Tongues ordered to be taught in the four most celebrated Universities of *Europe*."

Of Flo-
rence.

Under the Council of *Florence*, held in the Year 1439, and in Reality assembled by *Eugene IV.* in Opposition to that of *Basil*, called together by his Predecessor *Martin V.* and which had laid many gross Crimes to his Charge, we see this short Inscription: *Eugenio IV. Pontifice, Graeci Armeni, Aethiopes ad fidei unitatem redeunt.* "The *Greeks*, the *Armenians*, and the *Ethiopians*, return to the Unity of Faith."

Fifth
Council of
Lateran.

Under the fifth Council of *Lateran*, begun in the Year 1512, ended in 1517, and held against that of *Pisa*, for the Reformation of Manners, and the

the holy War: *Julio II. et Leone X. Pont. Max. bellum contra Turcam, qui* ^{1507.}
Cyprum proximè Sultano victo, occupabat, decernitur. Maximilianus Caesar ^{Octob. 28.}
et Franciscus Rex Gallie bello Turcico Duces praeficiuntur. “ Under the ^{ROME.}
 “ Popedoms of *Julius II. and Leo X.* the *Turks* being Masters of the
 “ Island *Cyprus*, and their Sultan almost vanquished, a War against them
 “ was resolved upon; and the Emperor *Maximilian*, with *Francis* King of
 “ *France*, were appointed to command the Expedition.”

Under the last General Council, held at *Trent*, begun in the Year 1545, ^{Council of}
 and ended in 1563, partly on account of the *Lutherans*, but chiefly for the ^{Trent.}
 Reformation of several gross Abuses in the Church, and the corrupt Mo-
 rals of the Ecclesiastics. *Paulo III. Julio III. Pio IV. Pontif. Lutherani et*
alii Haeretici damnantur. Cleri Populique Disciplina ad pristinos mores resti-
tuitur. “ Under the Popes *Paul III. Julius III. and Pius IV.* the *Lu-*
 “ *therans* and other Heretics were condemned; the Church-discipline, with
 “ regard to the Manners both of Clergy and Laity, was restored to its an-
 “ cient Purity.”

Besides all the aforesaid Representations, we likewise see in this Place ^{Many}
 those of the Machines used by *Domenico Fontana* to convey and erect the ^{other Pic-}
 Obelisk in *St. Peter's* Square; of all the public Works performed by *Six-* ^{tures.}
tus V. for the Embellishment of the City; also the Portraits of several
 eminent Doctors of the Church, and other holy Personages: But it is im-
 possible to mention every Thing in particular.

I cannot, however, forbear taking notice of a very singular Picture of ^{A re-}
St. Cyril, expressing the following masterly Stroke of this pious and most ^{markable}
 moderate of all the Fathers. He there appears disputing with a Heathen ^{one of St.}
 Philosopher, and, not being able to convince him by sound Reasons, he has ^{Cybil.}
 recourse to a short and very efficacious Method. With his archiepiscopal
 Crosier he smartly anoints his stubborn Antagonist, who, stunned with the
 Blows, falls down to the Ground; and even in that Condition, the *Man*
of God continues to cuff and kick him in the Belly to the utmost of his
 Power. A rare Example indeed, and well worthy of being proposed to
 the Imitation of all good *Christian* Prelates! By thus exposing it to public
 View, the *Roman* Pontiffs plainly shew how much they admire the heavenly
 Zeal of *St. Cyril*, and we are at the same Time taught by it, that *Lewis XIV.*
 and his honest Clergy were not the first Inventors of *dragooning*, or in
 other Words, of using violent Means to compel headstrong Heretics to come into
 the Bosom of the Holy Catholic Church.

1707.

ROME.

Octob. 28.

C H A P. XVIII.

Rome. *The Vatican Library very considerable for the Number and Quality of Books, especially for its many curious Manuscripts. A List of the most remarkable among the last, and some Observations upon them. Strange Instances of the Romish Prejudice against the Writings of the Protestant Reformers. Two Marble Tables, and their Inscriptions.*

Number
of Books
in this
Library.

ALL the Books and Manuscripts of the *Vatican Library* are shut up in two hundred and seventy-six pretty low Cases, with folding Doors, on the Top of which stand the before-mentioned Paintings. Their Number is very uncertain, and must have been very middling even so late as *Joseph Scaliger's* Time: For he says somewhere, *Bibliotheca Florentina et Regia meliores quam Vaticana Papæ.* "The *Florentine* and the *Royal Library* at *Paris* are far better than that of the Pope, or *Vatican.*" But as it has been considerably augmented since, by the Addition of the Libraries of the Duke of *Urbino*, of *Heidelberg*, and of great Part of *Queen Christina's* Books, *Rossini* the Antiquary computes the whole to amount to thirty-five thousand Volumes, including Manuscripts. Among these last we saw the following Curiosities.

Its principal
Manuscripts.

A Greek
Bible.

An ancient
Virgil.

The famous Manuscript Bible of the *Septuagint*, after which an Edition hath been printed off and published in this City.

The no less celebrated *Virgil*, with wretched Miniatures, and said to be thirteen hundred Years old. 'Tis a small Folio, broader than it is long; a Sign of great Antiquity, according to the best Judges in those Matters. The Letters are all Capital, the Words linked together, and the whole destitute of Points or Comma's. Its Title begins with these two Words, *Vergilii Maronis*, without the *Publii*, to be seen in all other Copies, and the Manuscript ends with this Verse, *Uterius ne tende. Stetit acer in armis.*

A *Terence.*

A *Terence*, likewise with very bad Miniatures, several representing, at the Head of each Scene, the Masks of the respective Actors. Some Antiquaries think it twelve hundred, others a thousand Years old. *Politian* has wrote upon it, with his own Hand, *that it was the most ancient Manuscript of that Poet he had ever seen.* The whole was transcribed by one *Hrodgarius*, a very obscure Name.

Other
Manuscripts.

A very small Volume wrote on Leaves made of Tree Barks; a Book with *Chinese Hieroglyphics*, and some others in *Chinese Characters*, all given to Pope *Innocent XI.* by the Jesuit *Gobelet*; a History of *England*, by *Polidorus Virgilius*, and wrote with his own Hand; an *Act* of the Church of *Ravenna*,

Ravenna, in an unintelligible *Latin* Character; for I had much ado to muster one single Word, which was *Subdiaconum*. 'Tis only a Fragment wrote on a Bark Leave. A very curious Missel, formerly presented to *Paul III.* by *Julius Clovius*, a regular Canon of *Parma*, in Return of which the Pope ordered him fifteen hundred Pistoles: And indeed the Miniatures of this Book are wonderfully fine.

1707.
Octob. 28.
ROME.

Six Volumes in Folio, containing a vast Number of Abstracts of the ancient Doctors of the Church, especially the Fathers Writings. The whole collected by *Cardinal Sirlet*, who used to send these Abstracts weekly, and by Piece-meal, to the Fathers of the Council of *Trent*, in order to assist them in resolving the theological Difficulties which were daily agitated in that Assembly. This being found out by the Wags and Heretics, gave rise to that famous satirical Saying: *That the Holy Ghost was frequently sent from Rome to Trent by Cardinal Sirlet, in the ordinary Messenger's Bag.*

Sirlet's
Abstracts
of the Fa-
thers.

The Annals of *Baronius*, in twelve Folio Volumes, bound in *Turkey Leather*, and in that famous Cardinal's own Hand-writing. An immense Work, which seems to have been framed with no other Intent than to flatter the Court of *Rome*. This is so true, that *Naudé*, a celebrated *French* Writer, and a *Roman Catholic*, made bold to apply, and merrily enough, this Passage of *Terence*, with a small Alteration, to the Author of this voluminous Performance: *Id sibi negotii credidit solum dari, Papæ ut placerent quas fecisset fabulas.* "His chief Business, in compiling these Annals, and "stuffing them with so many idle Stories, seems to have been to compliment the Popes of *Rome*."

Annals of
Baronius.

But here are Singularities of another Kind, and which you *Britons* will, no doubt, infinitely more admire than any of the former.

First of all, a small Folio Manuscript, wrote on curious Vellum by *Henry VIII.* King of *England* himself, and sent to Pope *Leo X.* who, in return for this fine Present, gave him the pompous Title of *Defender of the Faith*. This Book is intitled: *Affertatio septem Sacramentorum adversus Martinum Lutherum edita ab invictissimo Angliæ et Franciæ Rege, et Do. Hybernici Henrico, ejus nominis Octavo.* "Defence of the seven Sacraments "against *Martin Luther*, wrote by the invincible King of *England* and "France, and Lord of *Ireland*, *Henry VIII.*" The Arms of *England* and *France* are twice drawn on the Title Page, the one supported by two Angels, the other by a Dragon, *Gules* and wing'd, and a Greyhound, *Argent*. The King's Name is likewise upon it, and the following Distich:

Manuscript Book
of Henry
VIII.

*Anglorum Rex Henricus, Leo Decime, mittit
Hoc opus, et fidei testem, et Amicitie*.*

HENRICUS.

"*Henry* King of *England* sends this Work to Pope *Leo X.* as a Proof
"both of his Faith and of his Friendship."

* Without a Diphthong.

VOL. III.

T

The

1707.

Octob. 28.

R O M E.

His Letter

to the

Pope.

Contents

of the

Book.

His Let-

ters to An-

na Boulen.

Other

Manu-

script Let-

ters of

Princes,

&c.

Two Sta-

tues, &c.

More Ma-

nuscripts.

The Letter which he wrote at the same Time to that Pontif is also preserved here. It begins thus: *Beatme. Pater, post humillimam commendationem, et devotissima pedum oscula beatorum, &c.* "Most holy Father, having first of all most humbly recommended myself to your Holiness, and in a most devout Manner kissed your blessed Feet, &c." The Superscription on the Letter is, *Sanctissimo Clementissimoque Dno. patro Papæ.* "To our most holy and most clement Lord the Pope."

The two first Points asserted by *Luther*, and confuted by the King in this Tract are: *Indulgentiae sunt Adulatorum Romanorum nequitiae.* "The Indulgencies are villanous Inventions of the Court of Rome's Flatterers." *Papatus est robusta venatio Romani Pontificis.* "Popery is an admirable Invention to intice ignorant People, and pick their Pockets."

Another curious Piece, in the same Monarch's own Hand-writing, is also kept in this Library. 'Tis a small Quarto, about one Finger thick, containing seven Letters in *English*, and three in *French*, all wrote to *Anna Boulen* before her Marriage. The first begins thus: *Ma Maîtres et Amye, moy et mon Coeur se mestet en vous mains, vous suppliant les avoir pur recommandés a votre bonne Grace, et que par Absens votre Affection ne leur soit diminuée, signè, votre Loyall Serviteur et Amy, H. H.* "My dear Sweetheart and Friend, I deliver myself and my Heart into your Hands, earnestly wishing that both may obtain your good Graces, and that your Affection may not slacken through our Absence." And at the Bottom, "Your loyal Servant and Friend, *H. H.*" The other Letters are likewise signed with a double *H*, and a Heart between them, marked *AB*, i. e. *Anna Boulen*, and these Words in the Intervals, *Autre ne cherche*, "I seek no other."

We also saw a Collection of Letters by various princely Hands and others; such as *Queen Mary*, Daughter to the said King; of *Philip II.* King of *Spain*, her Spouse; in one of which, wrote to *Henry II.* King of *France*, he styles himself, King of *Spain*, *France* and *England*; of *Margueret*, Dutcheß of *Parma*, and Governess of the *Low Countries* for that Monarch; of *St. Charles Borromeo*; of Cardinal *Sirlet*, his Preceptor, and of Cardinal *Bembo*; by whose Letters I find, that even so late as his Time, Cardinals called one another by no other Title than that of *Messer Giovanni*, *Messer Giacomo*, *Messer Pietro*, &c. "Mr. *John*, Mr. *James*, Mr. *Peter*," and the like: But now the Case is widely different: His *Eminency*, and *most eminent*, are scarce sufficient to satisfy these Gentlemen's Vanity.

The last Curiosities of this Part of the Library I shall mention, are, some very antique waxed over Tables, or, as the *Romans* called them, *Pugillares*, in which they used to write; and two very beautiful Marble Statues, representing, the one, the Poet *Aristides* of *Smyrna*, the other *Hippolitus*, Bishop of *Porto*, and Inventor of the perpetual Calendar.

At the End of this great Hall is a long Gallery, one Side of which contains the *Heidelberg* Library, the other that which formerly belonged to the

The Dukes of *Urbino*, and both are pretty well stocked with Manuscripts. The most remarkable are as follow.

1707.
Orob. 28.

An extraordinary large *Hebrew Bible*, wrote in three Columns upon Vellum by the Jew *Isaac Ben-Simeon*, in the Year of the World 5055. A very large *Hebrew Bible*. 'Tis bound in red *Turkey Leather*, with Brass Clasps and Corners, and so very heavy, that one of the strongest Porters would scarce be able to carry it. The binding alone, if we may believe the *Romans*, has cost Pope *Innocent XI*, at least sixty Crowns. They likewise aver, that the *Jews* of *Venice* were so desirous of acquiring this *Colossian Bible*, that they once offered the Duke of *Urbino* no less than its Weight in Gold.

A Folio New Testament in two Columns, Gold Characters, each Column bordered with red and blue; the whole covered with an Ivory Sculpture. This Manuscript is said to be wrote by St. *John Chrysostom* himself.

ROME.

A very large *Hebrew Bible*.

A New Testament in Gold Letters.

The Manuscript Breviary of *Matthias Corvinus*, King of *Hungary*, likewise in two Columns, adorned with extremely fine Miniatures, and covered with Crimson Velvet. It was wrote by a Priest called *Martinus Antonius* in the Year 1487.

A Breviary, with fine Miniatures.

The *Acts of the Apostles* in Gold Letters, and given to Pope *Innocent VIII*. by *Charlot*, Queen of *Cyprus*, who died at *Rome*, as we have mentioned before.

The *Acts of the Apostles* in Gold Letters.

Two beautiful Manuscripts containing, the one, *Tasso's Delivered Jerusalem*, wrote upon Vellum in the Year 1620; the other, *Ariosto's Plays*, upon Paper, in 1622; both done by one *Giulo Martinelli da Urbino*. The first Part of the *Delivered Jerusalem* is wrote by *Tasso* himself, and dedicated to the Duke of *Urbino*. It begins with the following Lines, which are intirely different from the printed Copies.

Tasso's Jerusalem, and *Ariosto's Plays*.

*L'Armi Pietose io canto e l'alta impresa
Di Gotifredo e de Chriftiani Heroi
Da cui Gierusalem fu cinta, e presa,
E'n' hebbe Impero illustre origin poi.*

The Works of the famous *Dante*, with a great many Miniatures; a History of the *Animals*, whose Margins are all covered with small Miniatures, representing their different Species; a very fine *Petrarch*, in his own Hand-writing; another Manuscript containing the Lives of two Dukes of *Urbino*, and a *Hebrew Bible* on Parchment Leaves, not bound, but rolled up together in the ancient Way.

Other Curiosities.

But the tip-top Rarity in the whole Library is the celebrated *German Bible*, translated and wrote by *Luther* himself, at least according to the reigning Opinion in this City. Tho' I understand that Language tolerably well, yet, mistrusting my own Knowledge and Judgment, I had recourse to two *German Gentlemen*, who spent some Hours in examining this Bible. This done, they told me, and proved to a Demonstration by several long Passages,

Pretended Bible of *Luther*.

1707.
Octob. 28.
R O M E.

sages, that it not only was wrote a great many Years before *Luther's* Time, but expressed in a low, vulgar Style, and such as the common People are used to talk in the most savage Parts of *Switzerland*. Now, what a Piece of Impertinence is it not to suppose that *Luther*, who was born and bred in *Saxony*, a Country where the purest *German* is spoke, besides a learned and eloquent Man, could ever write such wretched Stuff as this appears to be?

Foolish
Prayer at
the End
of it.

At the End of this Bible is found the nonsensical Prayer, in *German*, which Monsieur *Misson* has set down in his Travels, but mangled in a strange Manner, and stuffed with several Expressions of his own Invention. Here it is word for word:

*O Got durch dine güte,
Beschere uns kutteln und büte
Menteln und Röcke
Geisse und Böcke
Schoffen und Rinder
Viel frowen und weinig kinder.
Explicit durch vndangk
Smale dienst machent eine das for langk.*

That is: "O God! grant us, in thy infinite Goodness, Petticoats and Hats, Cloaks and other Clothes, He and She-goats, Sheep and Oxen, many Wives, and few Children, &c."

Prejudice
of the R.
Catholics
against the
Reform-
ers.

For my part, I am apt to fancy that this very silly Prayer was the true Foundation of the whole Story concerning *Luther*. In order to revile this great Man, and render him ridiculous in the Eye of the World, they were first pleased to suppose him to be the Author of the Prayer, and then concluded that he was likewise Author of the whole Translation. This Conjecture is so much the more plausible, as the Prejudice, the Partiality, nay, the Hatred against the Reformers in general, are carried here to an incredible Degree. I shall, by the bye, produce two palpable Instances of this Animosity.

A re-
markable
Instance
of it.

The *Loci Communes*, a Book of Divinity, wrote by the celebrated *Philip Melancthon*, having been printed in *Italian* at *Venice*, under the borrowed Name of *Messer Filippo di Terra Nera*, they were greedily read by all the Learned, particularly at *Rome*, in so much that they were all sold off in less than six Months. A second Edition being soon after published, the Book was received by the Curious with the same Applause, till a *Franciscan* Friar, who had formerly read it in *Latin*, while he was in *Germany*, found out that the above borrowed Name was the same with *Philip Melancthon*, or rather a literal Translation of it. This Discovery being made public, and the Fact proved to be indisputable, the Book was solemnly condemned by the Inquisition; all those that had Copies of it were ordered, under the

Penalty of being excommunicated, to deliver them up to the holy Office, who caused them all to be publicly burnt by the common Hangman. Even the *Venetian* Printer, who had published it, was put to a vast deal of Trouble, and very narrowly escaped being undone, and confined for Life by the venerable Inquisitors.

1707.
Orob. 28.
ROME.

Much such another Rout was made in this City concerning *Bucer's Commentaries on the Psalms*, published under the Name of *Aretius Felinus*. They were likewise publicly vended to Men of all Ranks and Denominations, and read with the highest Satisfaction by the Cardinals, Prelates, and other Scholars. But the true Author being likewise found out at last, the same Cautions were taken to suppress the Book; it was even condemned as an abominable, and a vile, heretical Production. A strange Whim indeed! as if the Name of a Writer had any thing to do with the Contents of his Performances. And yet, I cannot but own this rigorous Behaviour to be very rational, and all of a-piece with the other political Maxims of the Court of *Rome*. A Book wrote by a Heretic, and read with Pleasure by good Catholics, may gradually kindle in their Hearts a Fondness for his Heresy, put them upon further Enquiries, and thus draw them into Error and Perdition. But to return to the *Vatican* Library, and conclude what I had to say about it.

Another
Sample of
their blind
Zeal.

I have thoroughly examined two Manuscripts containing the Works of the celebrated *Anastasius* the Librarian, which are kept here, and was greatly disappointed in my Expectation. You know that *Salmasius*, *Le Sueur*, and *Colomiers*, three very judicious Writers, are positive in asserting, that they have read the History of Pope *Joan* in that Author, and yet, I can assure you, there is not one single Word about her in the two *Vatican* Copies I am mentioning. But after all, that Defect is no manner of Objection against the Assertion of the aforesaid Authors. An Account so shocking, so odious to the *Roman* See, could never be suffered to have a Place in the papal Library; and therefore, 'tis very natural to conclude, that the Story of Pope *Joan* has been expunged out of these two Copies of *Anastasius*.

MSS. of
*Anastasi-
us*.

At our going out of this Place, we were shewn a most beautiful Column of oriental and transparent Alabaster. 'Tis twelve *Roman* Palms high, and was found under the Popedom of *Alexander VII.* on the *Via Appia*, and near the Sepulchre of *Cecilia Metella*.

A fine
Column.

We also saw two Marble Tables, with a long Inscription upon each. The first only contains a short History of the *Vatican* Library, particularly, an Account of what Pope *Sixtus V.* did to put it into its present and stately Condition; the second, a solemn Excommunication, denounced by the same Pontif, against all such who shall presume any way to spoil or destroy, especially carry off, one or more of the Books preserved in the Library. However, in favour of the learned Reader, I have copied both these Inscriptions. They are as follow.

Two
Marble
Tables.

Sixtus

1707.
Octob. 28.R O M E.
And their
Inscriptions.

I.

Sixtus V. Pont. Max. Bibliothecam Apostolicam sanctissimis prioribus illis Pontificibus qui B. Petri vocem audierunt, in ipsis adhuc surgentis Ecclesiae primordiis inchoatum, pax Ecclesiae reddita, Laterani institutam, à Posterioribus deinde in Vaticano III. ad usus Pontificios paratior esset, translata, ibique à Nicolao V. auctam, à Sixto IV. insigniter excultam, quò fide nostrae, veterum Ecclesiasticae Disciplinae rituum documenta omnibus expressa, et aliorum multiplex sacrorum copia librorum conservarentur, ad puram et incorruptam fidei veritatem perpetua successione in nos derivandam, toto terrarum orbe celeberrimam, cum loco depresso, obscuro, et insalubri sita esset, auctam per amplo vestibulo, cubiculis circum et infra, scallis, Porticibus, totoque Aedificio à fundamentis exstructo, subsellis, pluteisque directis, Libris dispositis, in hunc editum, perlucidum salubrem, magisque opportunum locum extulit; picturis illustribus undique ornavit, Liberalibusque Doctrinis, et publicae studiorum utilitati dicavit. An. M.D.LXXXVIII. Pont. IV.

II.

Sixtus V. Pont. Max. Perpetuo hoc decreto de Libris Vaticanae Bibliothecae conservandis. Quae infra sunt scripta hoc in modo, sancta sunt, inviolatèque observanda. Nemini, Libros, Codices, Volumina hujus Vaticanae Bibliothecae auferendi, extrahendi, aliòve asportandi, sit copia, non Bibliothecario, neque custodibus, scribisve, neque quibusvis aliis cujuscunque ordinis. Si quis secus fecerit, libros partemve aliquam abstulerit, extraxerit, erepserit, concerpserit, corruperit dolo malo, illicò à fidelium communione ejectus, maledictus, Anathematis vinculo colligatus esto: à quoquam, praeterquam à Romano Pontifice ne absolvetur.

CHAP. XIX.

Rome. *The magnificent Gardens of the Vatican described. Several very beautiful antique Statues to be seen in one of its Courts; particularly the Laocoon, and his Children; the Commodus; the two Venus's; those of the Tyber and the Nile; the dying Cleopatra; the mutilated Hercules; and bright Encomiums on some of them. Other Curiosities. Arsenal of the Vatican. Mount Vatican, and Origin of its Name. Buildings that formerly stood upon it. March of the ancient Roman Generals in their Triumphs.*

WE returned this Day to the *Vatican*, in order to view its many beautiful Statues, its fine Gardens, and the Arsenal. In going towards the great Garden, called *Belvedere*, we passed thro' the so named Apartment of *Pius IV.* whose Hall is painted by several masterly Hands. Most of these Pictures represent Histories of the Old Testament, such as *Moses* endeavouring to persuade King *Pharaoh* to let the People of *Israel* go out of *Egypt*; and some others, done by *Frederic Zuccaro*; the same Legislator transforming his Rod into a Serpent, by *Barocci*. Many more, and too long here to mention, are the Workmanship of *Tadeo Zuccaro*, and of *Ghirardi*. The Chambers are likewise finely painted by *Pomeranci*, *Giovanni de Vecchi*, and by *Santi Titi*. Orob. 29. Apartment of Pius IV. and its Paintings.

Nothing, that can possibly adorn a Garden, is wanted in that of *Belvedere*. Groves, Palisado's, Thickets, Grotto's, Fountains, Jets of Water, Statues, Vases, Trees, and Flowers of all Kinds; all these enchanting Objects are here seen in an admirable Variety and Profusion. Belvedere Garden.

The Orange Garden, in particular, is divided into several Walks, separated by charming Palisades of all Sorts of Verdure, and watered by many Fountains. But the most remarkable Curiosity in it, is the famous *Bronze Pine Apple*, in which, it is said, the Ashes of the Emperor *Hadrian* were anciently inclosed. 'Tis between nine and ten Foot high, placed on a large Chapter of the *Corinthian* Order, adorned with Bas-reliefs, and supported by a Base in the Form of a Pedestal. On each Side stand the two beautiful Bronze Peacocks, said to have been found upon the Tomb of *Scipio Africanus*. Orangery, and its Curiosities.

In another Garden is an Iron Frigate, or Ship of War, cased with Lead, and having thirty Pieces of Cannon on Board. She stands in a great Basin under a Grotto, from whence issue some small Cascades: The Cannons, the Masts, the Rigging, several other Parts of the Vessel, and even the Lanthorn behind, cast out altogether a vast Quantity of Water; while a *Gi- randola*, standing hard by, mimicks naturally enough the discharging of A fine Fountain.

1707. Muskets and Cannons. In short, the whole very prettily represents a Fight
 between a Castle and a Man of War, and was contrived by Order of
 Paul V.

ROME.
 And Jets
 of Water.

Besides this and other remarkable Fountains, there are an Infinity of
 small and imperceptible Pipes scattered up and down the Gardens, in the
 Groves near the Fountains, and in the several small Stair-cases, which are
 all intended to wet those who go backwards and forwards. Turn which
 Way you will, you can never be safe, if the Fountaineers take it in their
 Heads to wet you.

By whom
 contrived.

Most of these Water-works were invented by the ingenious *Vassèntio*,
 who had a wonderful Knack for these Sort of Contrivances. But 'tis great
 Pity that many of them are but indifferently kept in Repair, much like
 those of *Frescati* and *Monte Cavallo*.

Garden of
 Pius V.

There is another very handsome Garden, called the *Garden of Pope*
Pius V. containing a small, but pretty Pavilion, and some Galleries, em-
 bellished with several Pictures, and other Curiosities.

A magni-
 ficent
 Court.

Having viewed all these agreeable Objects, we were led through a Cor-
 ridor, about two hundred Paces long, into a Place which the celebrated *Mi-*
chael Angelo used to call *his Study*. 'Tis a large Square Court full of Orange
 Trees, with Niches, containing as many Statues, and unquestionably the
 finest in *Europe*.

Beautiful
 Statue of
 Laocoon.

That of *Laocoon* and his Children, twisted round by two monstrous Ser-
 pents, is the most remarkable, and highly admired by the best Judges.
 The tragical History is so wonderfully represented in that excellent Groupe,
 that the Spectator is never tired of staring at it. He is even necessarily af-
 fected with a deep Sense of Commiseration; nay, in a manner, forced to
 shed Tears at the Sight of these three unfortunate Persons. This was in
 Reality my Case, and I could not forbear expressing my inward Sentiments
 by the following Lines:

Poetical
 lively De-
 scription
 of it.

*Cernimus, heu! tristem serpentum mille duorum
 Implicitum spiris gemina cum prole parentem,
 Qui magno implexos tendit conamine tortus
 Solvere: et à Natis rabidam depellere Pestem
 Nititur: instanti jam jam nec morte movetur
 Immemor ipse sui, victus pietate paternâ.
 O incredibilis pietas et cura Parentum!
 Sævitiâ, rictusque feros, irasque Draconum,
 Et velut annexis condensum flexibus agmen
 Caudarum, insertos sinuosis orbibus orbes
 Adspicimus, tactuque novo simulacra cieri.
 Audimus gemitus alte de corde petitos,
 Et crebris voces singultibus interruptas
 Audimus certè, vel certè audire putamus.
 Sentimus tacitos saxo pallente timores,*

Perculsi

1707.
O^{ct}ob. 29.
ROME.

*Perculsique metu simili impallescimus ipsi
Exangues visu, exitium crudele dolentes.
Nec licet hunc siccis oculis lustrare furorem,
Sentimus rabiem, crudosque in vulnere dentes,
Mutaeque spectantium miseratio pectora pulsat.
Quis fletus spectans juvenum super ora cadentes,
Vulneraque alterius, depastaque corpora morsu
Crudeli; et tetro liventia membra cruore
Temperet à lacrymis? mediis vox faucibus hæret,
Corda quatit timor, et pietas conjuncta timori.*

In fact, nothing in the whole World can equal, or, at least, out-do this admirable Representation. The most violent Agonies, the Fright, the Rage, the tenderest Love, all these Passions appear at once in every Feature of *Laocoon's* Face. His Veins, his Muscles seem to be moving and swelling thro' the vehement Efforts he makes in endeavouring to break the manyfold serpentine Knots, which bind his Children's Bodies. Nay, one is almost apt to fancy, that he utters a Sound, that one hears his heavy Complaints and Lamentations. In short, the whole is so perfect, so compleat, that *Michael Angelo* used to call it, *the Miracle of Sculpture*.

This most surprising Piece is the Workmanship of *Polydorus*, *Agelander*, By whom and *Athenodorus*, all three of the Island of *Rhodes*, and counted the very best Sculptors of their Time. It was found in the Year 1515, on Mount *Esquiline*, and among the Ruins of *Titus's* Palace. *Leo X.* the then Pope, ordered it to be conveyed to the Place where it now stands.

The Marble Statues of *Apollo* and *Antinous*, *Hadrian's* Favourite, were likewise found on the *Esquiline* Mount, and dug out of the Rubbish of the same Emperor's Bath. They are both extremely beautiful, especially the last, which represents *Antinous* under the Form of a very handsome young Man. *Apollo* has a Quiver on his Back, and had formerly in his Hands a Bow, which Time has destroyed.

Next to these two, we saw the no less fine Statue of the Emperor *Commodus*, also of Marble. 'Tis quite naked, excepting the Back and Shoulders, which are covered with a Lyon's Hide. With its Right Hand it holds a Club, and with the Left an Infant. As this unworthy Prince had not so much as one single laudable Qualification, and that he gloried in nothing but being thought an excellent Gladiator, it is amazing he should take it into his Head to be represented under the Figure of *Hercules*, a Man so famous for his heroical Exploits, and whose Character was so diametrically opposite to his own.

The two Statues of *Venus* are likewise highly esteemed by all Virtuoso's. The one, representing *Venus Erycina*, is stark naked, and in a very lascivious Attitude; the other, vastly more modest, endeavours with the Right Hand to conceal a certain Part of her Body, and with the Left she lifts up her Garment, in order to cover the whole.

1707.
OBS. 29.
ROME.
Statues of
the Nile
and Tyber.

Here are also seen the two charming Greek Statues of the Gods of the Rivers Nile and the Tyber, said by some to have been found among the Ruins of Constantine's Baths; and by others, among those of the Temple of Isis and Serapis, that is, on the same Spot where now stands the Church of St. Stefano del Cacco. Both are of an excellent Workmanship. That of the Tyber is easily known by a She-wolf suckling the Twin Brothers Romulus and Remus; and the other, being accompanied by many emblematical Figures, deserves a more particular Description:

Poetical
Descrip-
tion of the
first.

*Marmorea effigies humanâ ducta figurâ
Stagnantis Nili, Sphingi subnixa recumbit,
Bisque octo pueri supraque, infraque jacentes,
Ad totidem cubitus Fluvii exurgentibus undis,
Incrementa notant: menses Sphinx, Virgo, Leoque
Cæsaribus primis Patri Natoque sacros
Indicat; excrescit namque illis mensibus annis,
Et redit in sese; flumen sic nomina terrent
Gentis Juleæ, memori notissima Nilo.*

*Hanc circum statuam Memphitica Numina surgunt.
Isim Vacca refert, bos sacra Serapidis ora.
Hic Crocodilus atrox, hic trux Equus incola Nili,
Hic varii Crocodilo hostes, inimicaque turma,
Regulus, Ichneumon, Scincos, Delphinus et Ibis:
Quod tantæ pesti non sit satis unicus hostis.
Hic homines etiam deformi corpore turpes,
Contractaque in se membrorum mole pusillos
Adspicimus; quibus est animi præsentia magni
Horribilem contra Crocodilum, voce prementes
Attonitum, dorsoque Equitum de more sedentes,
Cervice ad morsus resupina, orique recluso
Impositam clavam dextra, levaque tenentes
Captivum, veluti frenis ad littora torquent,
Corporaque invitum ruetare recentia cogunt,
Ut fæda ex alvo, tumulo meliore recondant.
Gens vilis: sed nata malo pestique domandæ,
Thebanis vicina colit quæ Tentyra palmis,
Olfactuque suo feralia monstra fugantur.
Ore velut Psylli serpentum infusa venena
Exsugunt, adiguntque suæ parere Salivæ.*

The dy-
ing Cleo-
patra, an
exquisite
Statue.

But what unquestionably out-does all the curious Objects in this Court, is the Dying Cleopatra; a Statue said to represent that famous Queen of Egypt in the greatest Perfection, as having been done to the Life by Order of the Emperor Augustus, who caused it to be carried before him in his triumphal Pomp. She is lying down on a Fountain, her Head rests

on one of her Arms, and Part of it is covered with the other. The whole is so artfully contrived, that all the Symptoms of an expiring Woman, all the Signs of a bitter Grief appear as plainly as possible, traced on her Face. But what is still more striking, her Cloaths are so delicately framed, that not only the entire Shape, but even every individual Part of her beautiful Body, is as easily perceived as if it was perfectly naked, or as if the Drapery was transparent.

1707.
Octob. 29.
ROME.

All good Judges in Sculpture are in a kind of Rapture at the Sight of this admirable Performance, and two very learned Men did not disdain to exert their poetical Vein in drawing up a pompous Encomium of the same. The one is *Augustin Favoriti*, whose magnificent Tomb is seen in the Church of St. Mary Major, and who dedicated his Poem to *Christina* Queen of Sweden, under the Title of *Cleopatra*. The other is *Balthasar Castilioni*, whose Verses, as well as the former, are exceedingly fine. The present Pope, who is reckoned a Man of Taste, liked them so well, that he thought them worthy of being transmitted to the latest Posterity; and to that End he caused both Poems to be engraven on white Marble Tables, which now stand near the aforesaid Fountain and Statue of *Cleopatra*. As for my part, I was so highly pleased with the Beauty of these Verses, that I took them down in my Pocket-book, and would have inserted them here, were I not afraid of disobliging such of my Readers as are not overfond of Poetry.

Praised by
two fine
Poems.

The last remarkable Statue I shall mention, is the mutilated *Hercules* of *Apollonius*, standing in a distinct Place of this Court, and surrounded by an Iron Rail. Tho' nothing remains of it but the bare Body, without a Head, Arms, or Legs; yet *Michael Angelo* used to admire it in the highest Degree, and often protested, that he had made greater Improvements in Sculpture by frequently considering this noble Piece, than by the Sight of all the other Statues he had ever viewed. A great many other excellent Artists have had the same Opinion of it, and to this Day we constantly see several Sculptors and Painters hard at work in taking down Draughts of this beautiful Original. The only Reason why it is thought to represent *Hercules*, is a small Bit of the Lyon's Hide, which is still plainly enough seen on its Back.

Hercules
a fine, but
mutilated
Statue.

The other chief Curiosities of this Court are, a white Marble Column, with a very indifferently engraven Inscription upon it, but remarkable for its making an honourable mention of the Tyrant *Maxentius*, in these Words: *Domino. Nostro. Maxentio. Pio. Felici. Inviato. Augusto. VII.* a Cornish adorned with Festoons and Eagles, and this Inscription, *Domino. Rerum. Humanarum. Valentiniano. P. P. August.* Lastly, twelve oracular Heads set in the Wall, and said to have stood formerly in the *Pantheon*, or in *Agrippa's* Baths.

Other Cu-
riosities.

As to the Arsenal of the *Vatican*, I have very little to say about it. *Rossini* the Antiquary pretends that it contains a sufficient Stock of Arms to equip at least sixty-five thousand Men, Horse and Foot; but I am fully

Arsenal of
the Va-
tican.

1707.
O^{Rob.} 29.
R O M E.

persuaded there is not half that Quantity. The five thousand Blunder-busses, which, under the Popedom of *Alexander VII.* were brought hither from *Brescia*, are reckoned the very best Pieces in the whole Arsenal; and the compleat Armour of *Charles de Bourbon*, Constable of *France*, who was killed at the taking of *Rome* in 1527, is the only Curiosity worth taking notice of.

O^{Rob.} 30.
Mount
Vatican,
and Origin
of its
Name.

The Spot on which this stately Palace stands is a rising Ground, called by the Ancients *Mons Vaticanus*, and to this Day *Vatican Mount*. The Original of this Name is very uncertain. Some Authors pretend it to be derived from the *Vaticinia*, or Oracles, which the *Tuscan* Priests and Augurs used anciently to deliver in this Place, and under certain sacred Trees. *Festus* is of another Opinion, and says, *Vaticanus Collis appellatus est, quod eo potitus sit Populus Romanus, Vatum responso expulsis Etruscis.* *Varro*, cited by *Aulus Gellius*, thinks that it comes from *Vaticanus*, the Name of a *Roman* Deity. *Penes quem*, adds this famous Writer, *essent vocis humanae initia: Quoniam pueri, simul atque parti sunt, eam primam vocem edunt, quae prima in Vaticano Syllaba est: idcircoque vagire dicitur experiente verbo sonum vocis recentis.*

Buildings
formerly
upon it.

Be that as it will, this Mount was not inclosed within the Walls of the ancient City, as it now is in modern *Rome*. Several very remarkable Structures stood formerly upon it, and among others the *Circus* of *Nero*, which extended from the Place where at present are the Steps or Landing-place of *St. Peter's* Church, as far as the Gate called *Porta Pertusa*. Here were likewise the same Emperor's *Naumachia* and *Gardens*, which took up the whole Space betwixt this and the *Tyber*. A Temple of *Apollo*, and another of *Mars*, both standing on the Spot where now are the Church and Sacrifice of *St. Peter*. Lastly, the *Campus Triumphalis*, or triumphal Field, to which the victorious *Roman* General used to resort, in order to re-enter the City in a triumphant Manner.

March of
the *Roman*
Generals
in their
Triumphs

Having mentioned this Particular, I think it will not be useless here to trace the whole Way which the said Commanders constantly followed on those solemn Occasions. First of all, they crossed the *Tyber* over the *Triumphal Bridge*, some small Remains of which are still to be seen in that River; then crossing Part of the *Via Triumphalis*, now called, *Strada Giulia*, they passed near the Theatre of *Pompey* and the Temple of *Juno*, where now is the Church of *St. Angelo in Pescaria*; soon after, by the Beginning of the *Via Appia*, under the Arch of *Constantine*, under that of *Titus*, and along the *Via Sacra*. Last of all, having passed under the Arch of *Septimius Severus*, they went up to the Capitol, and were there received by the whole Body of Senators, with the Consuls at their Head.

Vatican
Hill men-
tioned by
Horace.

To conclude this long Article of the *Vatican*, *Horace*, in the twentieth Ode of his first Book, expressly mentions this Mount, where, addressing himself to *Maecenas* his great Patron and Friend, he thus speaks:

Datus

1707.
O^{ct} 30.
ROME.

Datus in Theatro

Cum tibi plausus,
Care Maecenas Eques: ut paterni
Fluminis ripæ, simul et jocosa
Redderet laudes tibi Vaticani
Montis imago.

CHAP. XX.

Rome. *Palace and Prison of the Inquisition. Casino Barberino, a fine House and Garden. Hospital of the Holy Ghost, a very noble and charitable Foundation. The Holy Ghost Gate, and Longara Street. Church of St. Onuphrius, and Epitaph of Torquato Tasso. Chigi Palace, or Little Farnese. The Septimiana Gate, and Baths of Severus. Janiculum Mount, and its History. A fine Chapel and Church of the Cordeliers, and their Singularities. The magnificent Fountain of Paul V. described. Bridge and Fountain of Sixtus IV. Vast Number of stately Fountains in the City of Rome.*

FROM Mount *Vatican* we continued our Walk towards the *Tras-* Palace and
vere, and saw, in our Way, the Palace and Prison *del Santo Officio*, Prisons of
or of the Inquisition. This Tribunal, so rigorous, so barbarous to Here- the Inqui-
tics and Infidels in *Spain* and *Portugal*, is very moderate in this City, and all sition.
the Pope's Dominions. Were it otherwise, and should Strangers be de-
barred from living here in full Liberty, *Rome*, which now chiefly subsists
by their Means, would soon become a beggarly Place, and be reduced to a
frightful Solitude.

This plainly shews, that the Children of Light may sometimes be full as Is very
prudent in their Generation as the Children of this World; and that the moderate
Popes, and the most zealous Catholics, who are no doubt the true Chil- at Rome,
dren of Light, can now and then refrain their religious Enthusiasm, and and why.
whenever they think it convenient for their Interest. In short, Men of
all Denominations and Religions may live here with as much Freedom as
any where else. Their Money makes abundant amends for their Infidel
or heretical Disposition. If Travellers keep within the Bounds of com-
mon Decency, and do not presume to talk directly against the Pope, or
ridicule the established Religion, they have nothing to fear from the Inqui-
sition.

Next to the *Santo Officio*, we cursorily viewed the Pope's Light-horse Palace
Watch-house; then the Palace *Cesi*, which is but an ordinary Building, called Ca-
tho' it contains some very good Statues and Paintings; soon after the Gar- sino Bar-
berino.
den

1707. den called *Casino Barberino*, from *Dom Taddeo Barberini*, Brother to Pope
 Oct. 30. *Urban VIII.* to whom it belonged, and which occupies part of the City
 R o M E. *Bastion*, named of the *Holy Ghost*. The before mentioned Constable *De Bourbon* was slain near this same *Bastion* in 1527. As to the Garden, it is handsome enough, containing several agreeable Groves, Thickets, Fountains and Statues. But what renders it still more pleasant, is the charming Situation and Prospect. From hence we have a full View of the *Vatican* and adjacent Parts on one Side, and on the other, of the Castle of *St. Angelo* and the *Tyber*. The House is tolerably well furnished, especially with several pretty good Pictures.

Curious Earthen Ware. Some earthen Dishes are shewn here with a vast deal of Ostentation, by reason of their having been painted by the famous *Raphael Urbino*. But that is a Story probably broached by the Proprietor, in order to excite the Admiration of the Curious; for we were well assured, by People thoroughly acquainted with that great Artist's History, that he never dealt in that kind of Commodity.

Hospital of the H. Ghost very stately. Not far from this Palace stands the *Hospital of the Holy Ghost*, one of the largest and richest in *Europe*, founded by Pope *Innocent III.* and considerably enlarged and endowed by *Sixtus IV.* It consists of several spacious Courts, Halls, Galleries, and other Apartments, which are constantly filled with a vast Number of sick People. All the Bedsteads are intirely of Iron, by which means Vermin is hindered from harbouring in them. I observed the same thing in several of the most considerable Inns in *Rome*, and other great Cities of *Italy*.

And rich. The Income of this Hospital is said to amount to fifty thousand *Roman Crowns* a Year; and is consequently able to subsist a great many Poor in a handsome and commodious Manner. The upper Rooms are set apart for decayed Gentlemen; and even many, who are pretty substantial, choose to come to this Place when out of order, in hopes of being much better taken care of than at their own Homes, and in order to save Charges; for what they are obliged to pay here is a mere Trifle.

All Sorts of People admitted into it. Moreover, People of all Denominations and Countries, who find themselves under deplorable Circumstances, as to Health, are kindly admitted into it. Which is the more remarkable, that almost every *European Nation* has a particular Hospital in this City. Witness the Hospitals *De Anima*, belonging to the *Germans*; of *St. Lewis*, to the *French*; of *St. James*, to the *Spaniards*; of *St. Anthony of Padua*, to the *Portuguese*; of *St. Julien*, to the *Flemish*; of *St. Ives*, to the People of *Britany*; of *St. Ambrose*, to the *Lombards*; of *St. Jerom*, to the *Illyrians*; of *St. Stephen*, to the *Hungarians*; of *St. Stanislaus*, to the *Poles*; of *St. Mary the Egyptian*, to the *Armenians*; not to say, that all Corporations of Handicrafts have likewise each their respective Hospital.

Even Foundlings. But this is not all. Here are also received, with a vast deal of Humanity, Bastard or exposed Children, let them be who they will, and without asking so much as one single Question. The Bearers have nothing to do

do but to put them into a kind of Cage appointed for that Purpose, and then ring a Bell, on the Sound of which a proper Officer appears in an Instant, who only enquires whether the Child has been baptized or not; which Question being answered, he takes it, and delivers it up to a Nurse.

1707.
Oct. 30.
ROME.

In Process of Time the Boys are bred up to Trades, and the Girls remain under the Tuition of religious Women till they are able to alter their Condition to *Maritarsi* or *Monacarsi*, as the *Italians* say; *i. e.* embrace a Husband, or a monastical Life, which is intirely left to their own Choice. Those who like the last State, receive fifty Crowns, by way of Portion, from the House; and the others, who rather choose to marry, are allowed a double Sum. The Man who has a mind to take one of these Girls, after producing Proofs of his Ability to maintain her in a tolerable Manner, is admitted into a spacious Hall, where they all stand dressed in their best Apparel, and having sufficiently viewed them, he pitches upon one, to whom he gives a Ring, and a Handkerchief, which he had all the while in his Hand, and is very seldom refused by the young Woman. This done, a Priest performs the Marriage Ceremony upon the Spot, and then the happy Couple go about their Business.

How these
Children
are pro-
vided for.

The Direction of this Hospital is always intrusted to a Prelate of the first Rank, and those who govern it under him have considerable Salaries, and very fine Apartments in the House. The Church belonging to it was rebuilt from the Ground by Pope *Paul III.* and he consecrated it in the Year 1561. 'Tis a very handsome Structure, as are likewise the several Chapels contained in it, and both adorned with a good Number of excellent Paintings.

The Di-
rectors
and
Church.

In the Steeple-wall of this Church I took notice of a Marble, with an Inscription in honour of a Man who had been Jeweller to three successive Popes, and understood, it seems, something more than his Profession: For he is said to have bravely fought the Enemies of his Country, when the City was besieged by the Constable *De Bourbon*; he having slain many with his own Hands, and taken by Force a military Ensign from the Officer who bore it. This done, he fell gloriously himself in the Field of Battle. Had his fellow Soldiers followed this noble Example, *Rome*, in all Appearance, would not have been so easily taken. The Inscription contains all these Particulars, and is as follows:

A re-
markable
Marble.

D. O. M.

*Bernardino Passerio, Julii II. Leonis X. et Clementis VII.
Pont. Max. Aurifci ac Gemmario praestantiss. qui cum
in sacro bello pro Patria in prox. Janiculi parte pugnans,
Hostium plureis occidisset, atque adverso militi vexillum ab-
stulisset, fortiter occubuit pr. Non. Maii M.D.XXVII.
Vixit an. XXXVII. M.VI.D.XI. Jacobus et Octavia-
nus Passerii fratres Patri amantissimo posuere.*

And its
Inscrip-
tion.

From

1707.
Octob. 30.
R O M E.
The H.
Ghost
Gate, and
Longara
Street.

From the Hospital we entered the fine and long Street called *La Longara*, by the Gate of the *Holy Ghost*, so named from its being in the Neighbourhood of the same Charity-house. This Gate never shuts, and is only guarded, on the Pope's Demise, by a Party of Soldiers, for the Security of the *Vatican*, and the Conclave, when assembled to proceed to a new Election. As to the Street, it extends, in a streight Line from the *Holy Ghost* Gate, to that called *Porta Septimiana*, and something beyond it. Pope *Julius II.* opened it, and intended to have pushed it much farther, and to the very Banks of the *Tyber*, which Death hindered him from performing.

Church of
St. Onu-
phrius.

At the very Entrance of this Street, and on a small rising Ground, called *Monte Ventoso*, to the right, we see the Church of *St. Onuphrius*, which gives a Title to one of the Cardinals. It was first of all raised by Pope *Eugene IV.* afterwards rebuilt by Cardinal *De Cuspiis*, and is governed by the religious Order of *St. Jerom*, founded in the Year 1380, by *Peter of Pisa*, and *Nicholas of Pouzzol*. The chief Curiosities in this Church are, a Statue of *St. Onuphrius*, who, according to his Legend, was Son to a great King of *Persia*, and nevertheless turned not only *Christian*, but even a pious Hermite; a Picture of the *Santa Casa*, or holy Cottage brought into *Italy* from *Palestina* by the Angels, drawn by *Annibal Carrache*; and the Tomb of *Torquato Tasso*, very justly esteemed the Prince of the *Italians* Poets. Here is his Epitaph:

Tomb
and Epi-
taph of
T. Tasso.

Torquati Tassii Poetae (heu quantum in hoc uno nomine celebratis ac laudum!) ossa hac transtulit, hic condidit Bonif. Cardinal. Bevilacqua, ne qui volitat vivus per ora virum, ejus reliqua parum splendido loco colerentur, quaerentur: Admonuit virtutis Amor, admonuit adversus Patriae alumnum, adversus Parentum Amicum Pietas. Vixit annos LI. Nat. magno florentiss. saec. bono Anno M.D.XLIV. Vivet haud fallimur aeternum, in hominum memoria, admiratione, cultu.

This Epitaph contains nothing very material, and only a general Encomium of the celebrated *Tasso*. It says, in particular, that he was born in 1544, died at the Age of fifty-one, and that Cardinal *Boniface Bevilacqua*, his great Friend, erected this Monument to his Memory.

Criticism
upon *Lassels*.

Not having mentioned Mr. *Lassels* a great while, I cannot forbear taking notice of his judicious Observation concerning this great Poet. *His heroical Muse*, says he, *is sufficient to inflame the Mind, and rouse it into a generous Resolution of taking up the Cross, and going to fight the Infidels.* Now, whether the shedding of Torrents of human Blood, without an absolute Necessity, and chiefly to increase the Pope's Authority, be a laudable and charitable Disposition, as this honest Priest seems to suppose, I shall not examine for the present. But if such a religious War had been proclaimed

proclaimed and preached up in his Time, I can scarce believe, that he himself would have been prevailed upon to trudge into the *Holy Land*, even after the hearing of the most pathetic Preachers, and reading the *Delivered Jerusalem* of *Torquato Tasso*. The Reason of my Incredulity is, that in former Ages, and when those Wars were mostly in vogue, the Priesthood, contented with exhorting the good *Christians* to engage into these dangerous Expeditions, chuse rather, a very small Number excepted, to keep out of the Scrape, by staying at Home, and thus preserving their Bones safe and sound. But to return:

Besides the Church of *St. Onuphrius*, there are several others, and many Other Palaces in the *Longara Street*. Witness, those of the Duke *Salviati*, said Buildings to have been raised partly to lodge *Henry III. of France*; of *Riari*, formerly inhabited by *Queen Christina*; and the *Chigi Palace*, generally called in the *Longara*. the *Little Farnese*, because it now belongs to the Duke of *Parma*, and is the ordinary Residence of his Minister in this City.

The chief Curiosities of this last Palace are, the famous *Gallery*, painted by *Raphael Urbino*, representing the grand Entertainment of the Gods at the Nuptials of *Cupid* and *Psyche*; *Vulcan's Forge*, painted on the Chimney of the Hall, by *Julio Romano*; the celebrated *Galathea*, by the same *Raphael*; and a Head drawn with a Charcoal, by *Michael Angelo*.

The Apartments are very handsomely furnished, and likewise adorned with a vast Number of excellent Pictures, by the best Hands, and other Sorts of Curiosities. One Room, in particular, is entirely painted in Fresco by *Julio Romano*. The Gardens are also very pleasant, being embellished with Groves, Palisades of *Cypresses*, and several Fountains.

For Brevity Sake I omit many other fine Houses and Gardens belonging to this Street, which is five hundred and sixteen Paces long, and seven broad, besides two very commodious Paths on each Side for the Foot-walkers. Here was anciently Part of the Field called by the *Romans*, *Campus Vaticanus*, on which stood several stately Country-seats, such as the *Villa Severi*, the *Villa Bibuli*, the *Villa Caesonis*, the *Villa Cornificii*, and others.

We went out of the *Longara* through the *Septimiana Gate*, distant about two hundred Paces from the *Tyber*. Its first Name was *Porta Fontinalis*, on account of an Altar hard by, which was consecrated to the Gods of the Fountains; but having been rebuilt in after-times by the Emperor *Septimius Severus*, the *Romans* called it by his Name, which was still seen upon it, engraven on a Marble, under the Popedom of *Alexander VI.* who repaired it at his own Charge.

Not far from this Gate were formerly the *Thermæ*, or Baths of the same Emperor. We are told by *Spartian*, that they were the loftiest in all the City, this Prince being fond of raising all his Structures to a great Height; witness his famous *Septizonium*, consisting of no less than seven Stories. These Baths were, like many others in *Rome*, of the greatest Magnificence, and contained every individual Thing necessary for Conveniency and De-

1707. light, cold and hot Waters, Walks, Galleries, a Theatre, a Library, a
Ob. 30. *Palestra*, or Place for Wrestling, and other such Kinds of Exercises.

R O M E. Having crossed the *Piazza*, or Square, *della Fornici*, and that whole
 The *Ja-* Space anciently called *Subtus Janum*, we went up to the *Janiculum*, partly
niculum, on Foot, and partly in our Coach. This Hill borrowed its Name from *Ja-*
 and Ori- *nus*, who first settled upon it, as he tells us himself in *Ovid's Fasts*, Book
 gin of its the third, where he thus speaks:

*Hac ego Saturnum memini tellure receptum,
 Cœlitibus regnis à Jove pulsus erat.
 Inde diu genti mansit Saturnia nomen :
 Dicta quoque est Latinum terra latente Deo.
 At bona Posteritas puppim formavit in ære ;
 Hospitis adventum testificata Dei.
 Ipse solum colui, cujus placidissima lævum
 Radit arenosi Tibridis unda latus.
 Hic, ubi nunc Roma est, tunc ardua Sylva virebat :
 Tantaque res paucis pascua bobus erant.
 Arx mea collis erat, quam vulgus nomine nostro
 Nuncupat, hæc ætas Janiculumque vocat.*

Much the same Thing is said by *Virgil* in the eighth Book of his *Æneid*, when he introduces the good old King *Evander*, addressing himself to *Æneas* in the following Words:

*Hæc duo præterea disjectis oppida muris
 Reliquias, veterumque vides monumenta virorum.
 Hanc Janus pater, hanc Saturnus condidit urbem :
 Janiculum huic, illi fuerat Saturnia nomen.*

Also call- It was afterwards called *Mons Aureus*, or Golden Mount, by reason of
 ed *Mons* the great Quantity of yellowish shining Sand to be seen upon it: And
Aureus. from that is derived the modern Name *Montorio*, by which it is constantly
 called by the Vulgar, and never by the ancient Name *Janiculum*.

Walled in *Ancus Martius*, fourth King of Rome, was the first who surrounded the
 by *Ancus* *Janiculum* with Walls, and he likewise joined it to the City by means of
Martius. the Bridge *Sublicius*. His Reason for so doing was, that this Hill com-
 manded Rome on the *Tyber* Side, and might consequently be of very great
 Use to an Enemy who should have had a Mind to besiege it. And, in
 Effect, when the *Tuscan* King *Porfenna* undertook to restore *Tarquin the*
Proud and his Family, who had been drove out of the Town, he begun
 to lay siege to it by this very same *Janiculum*.

Tomb of *Numa*, and At the Foot of this Hill, and in the Year of Rome 570, under the Con-
 religious sultship of *Bebius Pamphilus*, and *P. Cornelius Lentulus*, was found the
 Books Tomb of the good and religious King *Numa Pompilius*. Here were like-
 found wise
 there.

wife discovered several Volumes, containing certain Laws relating to Religion and the Pontifs. The Pretor *L. Petilius* was ordered to examine them, and perceiving that they gave an exorbitant Power to these High Priests, and to the Priesthood in general, he burnt them upon the Spot, without any Scruple of Conscience. This coming to the Knowledge of the Parties concerned, they made a sad Out-cry about it, and openly accused *Petilius* of Sacrilege. He was accordingly tried for this heinous Crime; but having solemnly declared upon Oath, that the Books in Question were full of Maxims and Tenets, tending to the Subversion of the present Government and established Religion, he was honourably acquitted, to the great Grief of the whole Reverend Body of the Clergy.

1707.
Octob. 30.
ROME.

The first Singularity we saw on the *Janiculum*, is a small but beautiful Chapel, raised by *Ferdinand* and *Isabella*, King and Queen of *Spain*, on the same Spot where it is said that *St. Peter* was crucified. 'Tis of a *Doric* Architecture, built after a Design of the celebrated *Bramante*, and surrounded by a Portico, supported by sixteen Columns of Oriental Granite. In the Middle of the Pavement is a pretty deep Hole, covered over with an Iron Gate, wherein, we are told, that *St. Peter's* Cross was planted, when he suffered Martyrdom; and that, in Contradiction to the famous *Baronius*, and several other Catholic Authors, who positively assert, that this Prince of the Apostles was crucified in the *Circus of Nero*. Be that as it will, the vulgar Opinion is confirmed by the following Inscription, to be seen on a white Marble at the Foot of the Altar, which only says, that this Chapel was erected by the abovesaid King and Queen, and consecrated to *St. Peter's* Martyrdom:

A fine
Chapel,
and its
Curiosities

*Apostolorum Principis Martyrio
Sacrum.*

*Ferdinandus Hispan. Rex et Helisabet
Regina Catholici post erectam ab eis aedem
Poff. Anno Sal. Christianæ M. D. II.*

Very near this Chapel stands the *Cordeliers* Church, the chief Curiosity Church of which is the high Altar-piece, representing the *Transfiguration of Jesus Christ*, done by the ever-memorable *Raphael*, the last of his Performances, and reckoned the most beautiful in the whole World. Cardinal *de Medicis* caused it to be drawn with an Intent to send it into *France*; but *Raphael* dying immediately after the finishing of it, he was forced to alter his Mind, both the Government and the whole Body of Virtuoso's being unwilling that *Rome* should be deprived of this admirable Picture. And yet it contains a most monstrous Absurdity; for while our Saviour is there surrounded with Glory, his Disciples appear hard at work in exorcising a young Man possessed by the Devil.

the *Cordeliers*, and
a fine
Picture.

Besides this Picture, there is another very good one, representing the *Conversion of St. Paul*, by *Paul Vasari*; a *Scourging of Jesus Christ* in one of the Singularities.

1707. of the Chapels, painted in *Fresco*, by *Sebastiano del Piombo*; the two Sta-
Osob. 30. tues of St. *Peter* and St. *Paul*, by *Daniel Volterre*; and the Tomb of Car-
 ROME. dinal *del Monte*, by *Bartolomeo Ammanato*, after the Design of *Vasari*, and
 one of the Cloysters of the Convent, painted by *Pomeranci*, are likewise
 well worthy to be taken notice of.

Pauline
Fountain,
 and its
Course.

But the greatest Singularity on Mount *Janiculum* is the *Pauline Fountain*,
 so called from *Paul V.* who raised this beautiful Piece in the Year 1612.
 'Tis properly the ancient *Aqua Alfiatina*, which comes from the Lake of
Bracciano, thirty Miles distant from *Rome*. That Pontif, having repaired
 the old Aqueducts, and added some new ones, he conveyed this Water to
 the Top of the Hill, where it discharges itself by three large Cascades
 into a spacious Bason, very much resembling a small Lake, always in Mo-
 tion. From thence it runs down and forms a Brook at the Foot of the
 Mount, which turns three Mills, built by Pope *Innocent XI.* for the Use
 of the Poor. Then it flows into several Parts of the City, even beyond
 the *Tyber*, by means of Pipes passing under the Bridge of *Sixtus*.

The same
 described.

The whole Structure is made in the Form of a large Frontispiece pierc'd
 through in three Places, whose Cornish is supported by Granite Columns,
 adorned with several Figures of Dragons. Quite at the Top are the said
 Pope's Arms, supported by two Angels, and at each Side on the Corners
 an Eagle standing upon a Pedestal. Under the Arms is seen the following
 Inscription, containing the very same Account I have just now given of
 this Fountain:

Its In-
 scription.

Paulus Quintus Pontifex Maximus
Aquam in Agro Braccianensi
Saluberrimis è fontibus collectam
Veteribus Aquae Alfiatinae Duëtibus restitutis
Novisque additis
 XXX. ab Urbe Milliaro duxit
 Anno Dom. M.DC.XII. Pontificatus sui septimo.

Further
 Descrip-
 tion.

On each Side of the aforefaid Cascades, and between the Pedestals sup-
 porting the Columns, we likewise see a Dragon throwing Plenty of Water
 through its Mouth; and above the middlemost Cascade the Arms of the
 two Popes *Alexander VIII.* and *Innocent XII.* who both repaired and em-
 bellished the Fountain. The Balustrade, and the *Travertine* Stone Seats
 around it, form a kind of Square, where People go towards the Evening to
 breathe a fresh Air, and from whence they have a very agreeable Prospect
 of the whole City and adjacent Country.

Fine Pros-
 pect from

Martial, speaking of a certain *Villa* situated on this Spot, takes notice
 of the same delightful View, and even mentions several distant Objects
 that were seen from the Hill, in the following Lines:

Hinc

*Hinc septem Dominos videre montes :
Et totam licet estimare Romam,
Albanus quoque, Tusculosque Colles,
Et quodcumque jacet sub urbe frigus,
Fidenas veteres, brevesque ulubras.
Illic Flaminiae, Salariaeque
Gestator patet, effuso tacente, &c.*

The said Balustrade and Seats were made by Order of *Alexander VIII.* Its Situation. The whole Fountain is of Pieces of Marble, which *Paul V.* caused to be dug out of the Ruins of the *Forum Nervae*, or Emperor *Nerva's* Square; and stands, according to some Antiquaries, on, or very near, that Part of the *Janiculum*, where anciently was the Chapel called *Sacellum Mammeæ*.

The Botanic Garden, where public Lectures are daily read upon Medicinal Herbs and Plants, is not a great Way distant from this beautiful Fountain. A Botanic Garden.

Having sufficiently satisfied our Curiosity for this Day, we returned home by the *Ponte Sisto*, or Bridge of *Sixtus*, formerly named *Pons Janiculensis*, and first of all built of Marble, by the Emperor *Antoninus Pius*. But being very much damaged when *Sixtus IV.* came to the papal Chair, he repaired it intirely in the Year 1475. This we learn from an Inscription engraven on a Stone, and since this Reparation it has been called by that Pope's Name. 'Tis seventy two Paces long, seven wide, and has no more than four Arches.

At the Foot of the Bridge stands another magnificent Fountain, which ends the Perspective of the long and broad *Strada Giulia*, or *Julia* Street. His beautiful Fountain. It was raised by the same Pontif in the Year 1613, as appears from the following Inscription :

*Paulus Quintus Pontifex Maximus Aquam munificentia sua
in summum Janiculum perductam, citrà Tiberim totius
Urbis usui deducendam curavit. Anno Domini M.DC.XIII.
Pontif. sui octavo.*

And its Inscription.

And here let me observe, by the bye, that the great Number of Fountains scattered up and down this City, is one of its greatest and most useful Ornaments. Those I have just now mentioned, together with the Fountains of *Trevi*, anciently in *Trivio*, of the *Navona* Square, *St. Peter's* Square, *Farnesian* Square, *Spanish* Square; the Fountains called *Quatre Fontane*, and the *Acqua Felice*, or Fountain of *Sixtus V.* and a vast many others besides, furnish such a prodigious Quantity of Water all over the Town, that most People, even private Families, have a running Pipe in their Houses. The Conveniencies arising from all this Water are not to be expressed. Strangers are struck with Admiration at the Sight of such great

1707.
O^{ct}. 30.
Rome.

great Variety of stately Fountains in all public Places; the Inhabitants are freed of an immense deal of Trouble, and the whole City is rendered clean, healthy, and pleasant. Had the Roman Pontiffs been contented with filling their Métropolis with such kind of necessary and really agreeable Ornaments, and not squandered away their Treasure in raising excessively fine Palaces for themselves and their Relations, and in lavishing an immense Wealth upon Churches, they would have deserved and obtained the brightest Encomiums from their Cotemporaries and the latest Posterity.

C H A P. XXI.

Rome. *The small Island of the Tyber described. Pons Fabricius, and its Inscription. Temple of Æsculapius. Church and double Body of St. Bartholomew. An ancient Altar and Marble, with their Inscriptions. Remarkable Well, and Singularity of the Tyber Waters. The Noscomium, and its Use. Temple of Jupiter Lycaonius, and of Faunus. Pons Cestius, and its Inscriptions. Pons Palatinus, or Senatorius, and its History. Ripa Grande, or Port of Rome, and Buildings that anciently stood in its Neighbourhood. Franciscan Church and Convent. Porta Navalis, and its Inscription. A remarkable Epitaph of a Roman Lady. Porta & Via Aurelia. Catacombs of St. Pancrace. Accurate Description of the stately Villa Pamphilia, and of its great Variety of Singularities. Curious Observations on a pretended Hermaphrodite Statue. The Villa Benedetti.*

O^{ct}. 31.
Isle of the
Tyber.

EARLY this Morning we returned to the *Trastevere*, or that Part of the City which is on the other Side of the Tyber, by the small Island lying in the Middle of that River, and called, on that Account, the *Isle of the Tyber*. We are told by *Livy*, that the great Heaps of Corn belonging to *Tarquin the Proud*, thrown into the Water by the Roman People, together with the Sand of the River, and the Filth coming from the Town, had given Rise to that Island. Some Art, no doubt, was used in after-times to complete a Work which Nature and Chance had begun.

Pons Fa-
bricius.

'Tis joined to the City by a Bridge of three Arches, called by the Ancients *Pons Fabricius*, and by the Moderns *Ponte di quattro Capi*, from a Marble with four Heads upon it, to be seen on the Bridge, representing, according to some Antiquaries, *Janus Quadrifrons*. It was many and many times repaired, and last of all by Pope *Paul III.* Above the middlemost Arch is the following ancient Inscription:

I

LUCIUS

LUCIUS FABRICIUS C. F. CUR. VIAR. FACIENDUM CURAVIT,
IDEMQUE PROBAVIT. E. LEPIDUS M. F. M. LOLLIVS M. F. COSS.
PROBAVERUNT.

1707.
Orob. 31.
ROME.
Its In-
scription.

Horace mentions this Bridge in the third Satyr of his second Book, where he introduces the Philosopher *Damascippus* relating to himself the Speech which *Sertinius* the Stoic made him, when he saw him fully resolved to leap into the *Tyber* from the *Pons Fabricius*.

unde ego mira
Descripsi docilis præcepta hæc, tempore quo me
Solatus jussit sapientem pascere barbam,
Atque à Fabricio non tristem ponte reverti.

The first Building raised in this Island by the Romans was a Temple, which they consecrated to *Æsculapius*, the God of Physic; and his Statue, brought from *Epidaurus* to *Rome*, in consequence of an Oracle contained in the *Sibyllin Books*, was solemnly placed in the same.

A Church and Convent of the *Cordelier Friars* are built on the Ruins of that Temple. The Church is dedicated to *St. Bartholomew*, whose Body repotes in it, and is held in high Veneration. 'Tis preserved in a very fine Porphyry Urn, standing under a large Tabernacle, supported by four big Columns, likewise of Porphyry. The good Monks are pleased to say, that the Emperor *Otho III.* brought himself this precious Relic from *Benevento* to *Rome*, and made a Present of it to their Order. But, unluckily for them, it happened, not a great while ago, that Cardinal *Ursini* *, Archbishop of *Benevento*, pretended to have found the Body of the holy Apostle in that same City. Upon this important Discovery he assembled a national Synod, and having exposed, in the Presence of the reverend Fathers, the Reasons of his believing it to be the true Body of *St. Bartholomew*, they all confirmed his Opinion by a solemn Decree, which, as one may well imagine, was by no means pleasing to the honest Friars of this Convent.

Besides the Body of that Apostle, they preserve likewise those of *St. Paulinus*, Bishop of *Nola*, of *St. Adalbert*, Bishop of *Prague*, and some others, which were found in a Well to be seen near the high Altar. The Chapels of the *Holy Virgin* of *St. Charles*, and two others, are painted by *Anthony Carrache*. *St. Bartholomew's* Martyrdom, represented on the Ceiling of the Nave, is, in particular, a very good Performance.

In one of the Courts of this Convent is an Altar chafed in the Wall, with the following Inscription:

* The same who not many Years since was Pope under the Name of *Benedict XIII.*

ÆCULAPIUS

1707.
Odob. 31.
Rome!

AISCULAPIO.
AUGUSTO. SACRUM.
PROBUS. M. FICTOR. FAUSTI.
MINISTER. ITERUM. ANNI. XXXI.

And an
old Mar-
ble.

Very near that Altar, and in the same Wall, is an antique Marble, with this Inscription upon it :

SEMONI
SANCO
DEO FIDIO
SACRUM.
SEX. POMPEIVS. S. P. F.
COL. MUSSIANUS
QUINQUENNALIS
DECUR.
BIDENTALIS
DONUM DEDIT.

The *Fidius* here mentioned was a God of the ancient *Sabines* : *Ovid* tells us that he had a Temple on Mount *Quirinal*, and calls him by the three Names mentioned in this Inscription :

*Quærebam Nonas Sanco Fidione referrem,
An tibi Semo pater : tunc mihi Sancus ait :
Cuicunque ex istis dederis ; ego munus habebo,
Nomina terna fero, sic voluere Cures.
Hunc igitur veteres donarunt æde Sabini,
Inque Quirinali constituere jugo.*

FAST. Lib. VI.

Remark-
able Well.

Not far from this Marble we see a Well, the Water of which comes from the *Tyber*, and is constantly clear, and pretty good to drink, tho' the Waters in the River itself be always thick, muddy, and of an abominable Taste. They are besides vastly colder in Summer than in the Winter, as I was told by many People, and I found it so by my own Experience. It was probably for that very Reason, that *Horace* advised those who could not sleep in the Night, on account of the great Heat, to cross the *Tyber* swimming three times successively, after having anointed themselves outwardly with Oil, and inwardly with a good Glass of Wine. His Words are as follows :

—ter uncti
*Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero, sub noctem corpus habento.*

I

In

In the Garden of the aforesaid Convent are some old Ruins, thought, ^{1707.} by most Antiquaries, to have belonged to the *Noscomium*, a Place to which ^{Orob. 31.} the Sick were anciently sent from all Parts of the City, in order to be ^{ROME.} cured by *Æsculapius*. And yet the Romans now and then found themselves ^{The Nos-} disappointed in their Expectations, the healing God not being always at ^{comiam,} leisure, or willing to do their Business. This is plainly acknowledged by ^{and its} *Plautus*, when he puts these Words into the Mouth of one whom *Æscula-* ^{Use.} *pious* had refused to relieve:

*Migrare certum est jam nunc è fano foras,
Quando Æsculapii ita sentio sententiam.*

But notwithstanding this Uncertainty of being cured, many Masters, who ^{III Use} had sick Slaves, used to send them to this *Noscomium*, in order to rid them- ^{made of it} selves of the Trouble and Charges they would have been at by keeping ^{by the Ro-} them in their own Houses. This Practice, in Process of Time, came to ^{mans.} such a Height, that the Emperor *Claudius*, upon repeated Complaints, was forced to put an effectual Stop to it by an Edict, declaring, that all Slaves whatsoever conveyed to this Place, should immediately recover their Liberty, and that their Master should henceforth have no manner of Power over them.

The Temple of *Jupiter Lycaonius* was near that of *Æsculapius*, and on ^{Temple} the same Spot where now stands the Church of *St. John Colavita*. ^{of Jupiter} *Ovid* ^{Lycaonius.} mentions it in the third Book of his *Fasts*:

*Accepit Phæbo Nymphæque Coronide natum
Insula, dividua quam premit amnis aqua.
Jupiter in parte est. Cepit locus unus utrumque,
Junctæque sunt magno Templa nepotis avo.*

The God *Faunus* had also a Temple in the *Insula Tiberina*, and it stood ^{And of} on that Point of the Island which faces the *Pons Janicularis*, and may be ^{Faunus.} called the Prow of the Ship, whereof this Isle has in some Measure the Form. *Ovid* likewise speaks of this Temple, and of its particular Situation, when he says in his *Fasts*, *Lib. II.*

*Idibus agrestis fumant Altaria Fauni
Hic, ubi discretas Insula rumpit aquas.*

C. Servilius, the *Duumvir*, raised the former of these two Temples six ^{By whom} Years before the taking of *Rome* by the *Gauls*, and the latter was built ^{built.} by the *Ædiles Cn. Cnobarbus*, and *C. Scribonius*, out of the Fines paid into the Treasury by several People, who were convicted of having stolen Cattle about the City. Nothing remains at present of these two Temples,

1707.
Octob. 31.

R O M E.
An Obe-
lisk.

Bigness of
the Tyber
Isle.

the frequent Inundations of the River having destroyed them intirely, and even carried off their very Ruins.

Before that of *Æsculapius*, and in the very Middle of the Isle, stood formerly an Obelisk, thought to be the same which is now seen lying on the Ground, and broken in several Pieces in the *Barberini* Palace.

As to the Bigness of the Island, 'tis reckoned to be four hundred and twenty five geometrical Paces long, and about fifty broad, without the Bridges, pretty much resembling two Oars jetting out of the Vessel, or rather two long Arms; a Comparison used by *Ovid* in the fifteenth Book of his *Metamorphosis*, when, describing this *Insula Tiberina*, he says:

*Scinditur in geminas partes circumfluus amnis;
Insula nomen habet, laterumque à parte duorum
Porrigit æquales media tellure lacertos.
Huc se de Latia pinu Phæbeius anguis
Contulit, et finem, specie cæleste resumpta,
Luctibus imposuit, venitque salutifer urbi.*

Pons Ce-
stius.

The Bridge which joins the Island to the *Trastevere* was anciently called *Pons Cestius*, from *C. Cestius*, *Curator Viarum*, or Overseer of the Highways, by whom it was built. Its modern Name is *Ponte di San Bartolomeo*, and like the other, on the opposite Side, or *Pons Fabricius*, it has but three Arches. From several Inscriptions, engraven on both Sides, we learn that it was rebuilt by the Emperors *Valens* and *Valentinian*. Pope *Innocent XI.* repaired it very lately. The Inscriptions are as follow:

Its In-
scriptions.

DOMINI NOSTRI IMPER. CAESARES FL. VALENTINIANUS PIUS
FELIX MAX. VICTOR AC TRIUMPH. SEMPER AUGUST.
PONT. MAX. GERMAN. MAX. ALEMANN. MAX. FRANC.
MAX. GOTHIC. TRIB. POT. VII. IMP. VI. Cos. II. P. P. &c.

FL. VALENS. PIUS. FELIX. MAX. VICTOR AC TRIUMPH.
SEMPER AUG. PONT. MAX. GERMANIC. MAX. ALEMANN.
MAX. FRANC. MAX. GOTHIC. MAX. TRIB. POT. VII. IMP.
VI. Cos. II. P. P. &c.

FL. GRATIANUS PIUS. FELIX. MAX. VICTOR AC TRIUMPH.
SEMPER AUG. PONT. MAX. MAX. GERMANIC. MAX. ALE-
MANN. MAX. FRANC. MAX. GOTHIC. TRIB. POT. III. IMP.
II. Cos. PRIMUM. P. P.

PONTEM FELICIS NOMINIS GRATIANI IN USUM SENATUS
AC POPULI ROMANI CONSTITUI DEDICARIQUE JUSSERUNT.

By this Bridge we re-entered the *Trasevere*, at the Point of which, and over against the Church of *St. Maria Ægyptiaca*, is the ancient *Pons Palatinus*, or *Senatorius*; as it was likewise called, from the Roman Senators, who always passed over it, when they used to go up to the *Janiculum* in order to consult the *Sibylline Books*. It was raised by the Censors *M. Scipio* and *L. Mummius*, and afterwards repaired by the Popes *Julius III.* and *Gregory XIII.* One Half of this Structure was carried off by a considerable Overflowing of the *Tyber*, which happened in the Year 1598, and since that Accident it has had no other Name than *Ponte Rotto*, the broken Bridge. Two of its Arches are only left standing, which plainly shew, that next to the *Pons Ælius* it was the finest Bridge in *Rome*, and I therefore extremely wonder the Popes never took it into their Heads to restore it to its ancient Condition.

1707.
Odob. 31.
ROME.
Pons Pa-
latinus,
and its
History.

In going along, we passed by a Place anciently called *Castra Luticaria*, and came to *Ripa Grande*, formerly *Navalia*, or the Port of *Rome*, where all the Barks, Tartanes, and Felucca's, coming from *Naples*, *Leghorn*, *Civita Vecchia*, and other Places, unload their Goods.

Near this Place, and not far from the *Porta Navalis*, were anciently both the *Naumachia*, and the Gardens of *Julius Cæsar*, which last he bequeathed by Will to the *Roman People*. In them stood a Temple dedicated to the *Fortis Fortuna*, chiefly frequented by Slaves, Plowmen, Mechanics, and other low Sorts of People. To this *Columella* alludes, when he says in his Book *De Hortis*,

Ancient
Structures
here.

*Allia cum cepis, cereale papaver, anetho
Jungite, dumque virent, nexos deferte maniplos,
Et celebres Fortis Fortunæ dicite laudes.*

Antiquaries positively assert, that *Porfenna* had his Camp, when he besieged *Rome*, on the same Spot where now stands the Church, Convent and Gardens, of the reformed *Franciscans*. They even pretend to shew the *Prata Mutia*, or Fields that were given to *Mutius Scævola* by the *Romans*, for attempting to murder that King of *Clusium*, and which extended from the Place where is at present the *Franciscan Church*, to the Banks of the *Tyber*.

Other old
Buildings.

The principal Curiosities of that Church and Convent are, a Statue of the blessed *Louisa Mattei*, done by Cavalier *Bernin*; an *Our Lady of Pity*, or Compassion, by *Annibal Carrache*; the Chamber in which the great *St. Francis of Assiza* used to lodge, when he happened to be at *Rome*; a Quince Tree, planted by that holy Man himself, upon whose Fruit are plainly seen five small Protuberances, representing the *Stigmata*, or Wounds of *St. Francis*. This whole Quarter of the City is almost intirely desart.

Franciscan
Church
and Con-
vent.

From thence we passed near the *Porta Navalis*, which most Antiquaries are pleased to call *Portuensis*, from the *Via Portuensis*, which led to the *Portus Romanus*, or Harbour built by the Emperor *Claudius*. But these

Porta Na-
valis.

1707. *Oct 31.* Gentlemen do not consider that this Gate was in Being long before that Prince, and that it must, of course, then have had a Name, which could be no other than that of *Porta Navalis*. The following Inscription is to be read on the Top of the same.

ROME.

Its In-
scription.

IMPP. CAES. DD. NN. INVICTISSIMIS PRINCIBUS ARCADIO ET HONORIO VICTORIBUS AC TRIUMPHATORIBUS SEMPER AUGG. OB INSTAURATOS URBIS AETERNAE MUROS, PORTAS AC TURRES EGESTIS IMMENSIS RUDERIBUS EX SUGGESTIONE V. C. ET INLUSTRIS MILITIS ET MAGISTRI UTRIUSQUE MILITIAE STILICONIS AD PERPETUITATEM NOMINIS EORUM SIMULACRA CONSTITUIT. CURANTE FL. MACROBIO LONGINIANO V. C. PRAEF. VRBIS DN. M. Q. EORUM.

Gardens
of Caracalla.

About a Musket-shot from the Gate, is the very Place where formerly lay the most magnificent Gardens of the Emperor *Caracalla*, which, long since, have been turned into ordinary Kitchen Gardens.

Via Portuensis.

On each Side of the *Via Portuensis* are still seen some small Remains of several ancient Sepulchres, and, among others, those of the *Sempronian*, *Petronian*, *Baebian*, and *Annian* Families. Out of the Ruins of this last was dug, not a great while ago, a Marble *Sarcophagus*, with this very remarkable Inscription :

D. M.

Remarkable Epitaph.

P. CORNELIA ANNIA. NE IN DESOLATA ORBITATE SUPERVIVEREM MISERA VIVAM ME ULTRO IN HANC ARCAM CUM VIRO DEF. INCOMPAR. AMORE DILECTO DAMNAT. DEDO. CUM QUO VIXI ANNOS XX. SINE ULLA COBIA LIBERTATIBUS QUE NOST. MANDO UT QUOTAN. SUPER ARCAM NOST. PLUTONI ET UXORI PROSERPINAEMAN. QUE OMNIBUS SACRUFICIENT ROSISQUE EXORNENT. DE RELIQ. IBI EPULENTUR. DO. D.P.M. EX HSX. ATQUE T. DELEGO. VALE VITA.

That is : “ I, the most unfortunate *L. Cornelia Annia*, being fully resolved not to spend the Remainder of my Days in a forlorn and mournful Widowhood, and never to be separated from a Husband for whom I entertained a most tender Affection, and with whom I lived for twenty Years together in perfect Harmony, I bury myself alive in this same Tomb, where he now reposes; and I expressly charge my Freed-women to come annually and adorn the same with Roses, to sacrifice upon it to *Pluto*, his Wife *Proserpina*, and to all the other infernal Gods: To bear the whole Charge, I have settled a certain Sum of Money, the Over-

“plus of which I allow them to use for making a handsome Entertainment on this same Spot.”

1707.
Oct. 31.

ROME.
Porta &
Via Aurelia.

The whole Space between this Gate and that of St. *Pancrace*, is likewise entirely uninhabited, containing nothing besides Vineyards, Fields and Gardens. We crossed it by a long Avenue, and went out of the City through the said Gate, anciently named *Porta Aurelia*, from the Emperor *Marcus Aurelius*, by whom it was raised, as was likewise the *Via Aurelia*, beginning at this Gate, and continuing as far as *Piso* in *Tuscany*. 'Tis now called St. *Pancrace* Gate, by Reason of a Church of that Name standing in its Neighbourhood.

Our Guide, or Antiquary, having told us, that there were Catacombs under this Church of a vast Extent, and, if possible, more dangerous than those of St. *Sebastian*, being full of Turnings and Windings almost inextricable, we thought fit to refrain our Curiosity, and not to run, as we had already done, the Risk of finding our own Tombs, among those that are to be seen in those dismal subterraneous Places.

Having walk'd a while on the *Via Aurelia*, we passed near a Spot of Ground, where it is thought that *Galba's* Gardens lay, and in which *Suetonius* says, that this unfortunate Emperor was buried by his Steward *Argius*, after he had been assassinated by the *Prætorian* Soldiers.

Soon after, we came to the *Villa Pamphilia*, reckoned, by some, to be preferable even to that of *Borghese*. And indeed it is of a far greater Extent, and no less than six Miles in Circumference, within its Walls. The Situation is vastly more delightful, being on a rising Ground, in a purer Air, and enjoying an incomparably better Prospect. For which Reasons, the *Romans* generally call this Seat *Bel-respiro*, by way of Eminence.

Its Gardens are a great deal better laid out: There is more Art, Variety, Symmetry, and considerably more Water-works in them than in those of the *Villa Borghese*. They contain all Sorts of agreeable Objects; many pleasant Cypress and Laurel Groves; *Parterres* well stocked with Flowers, an Infinity of Fountains and Jets of Water, the most remarkable of which Fountains are those of *Narcissus*, of *Venus*, and of the *Syrens*; a pretty large Park full of Hares, Deers, and other Animals; a Mall above three hundred Paces long; several Thickets and Arbours; lastly, a stately and spacious Theatre, square at one End, and oval at the other; in short, every individual Thing that can please the Eye is to be found in this enchanting Place.

The Palace is of *Cavaliero Algardi's* Architecture, and, like that of the *Villa Borghese*, outwardly adorned with several antique Bas-reliefs. In a kind of semicircular Court, before the Entrance, stand the Busts of the twelve first *Cæsars*, all of antique Marble: Those of *Claudius* and *Vitellius*, are placed on the Top of the Door.

As to the Apartments, I shall only observe in general, that they contain an incredible Number of Busts, Statues, and Paintings. The most remarkable

Apartment and fine Bust.

1707. markable among the first, is that of the Goddess *Nenia*, of Porphyry ;
O. Job. 31. those of *Tullia*, Wife to *Tarquin* the Proud, of *Brutus*, of *Papyrius Cursor*,
R O M E. of *Sylla*, of *Marius*, of *Faustina*, of *Julia*, Consort of *Titus*, of *Julia Mam-*
mea, of *Julius Cæsar*, of *Augustus*, of *Tiberius*, of *Claudius*, of *Vespasian*, of
Titus, of *Domitian*, of *Nerva*, of *Marcus Aurelius*, of *Septimius Severus* and
of *Caracalla*. The chief among the modern Busts are those of Pope *Inno-*
cent X. the same who built and embellished this Villa, of *Dom Benedetto*
Pamphilio his Brother, and of the celebrated *Donna Olympia*, his beloved
Mistress, all three by the Hand of *Algardi*.

Curious
Statues.

The mostly esteemed Statues in these Apartments are, a *Venus*, a *Di-*
ana, a *Cybele*, a *Ceres*, a *Hercules*, a small *Bacchus*, of a red *Egyptian Stone*,
an *Æsculapius*, the God of the *Nile*, likewise of *Egyptian Stone*, a *Vestal*,
a *Gladiator*, an *Athlete* or *Wrestler*, a *Hermaphrodite*, an *Adonis*, a *Muse*,
a *Seneca*, and a *Jacob* wrestling with the Angel of the Lord, by *Algardi*.

Criticism
on a pre-
tended
Hermaphrodite.

By the bye, when I call one of these last Statues a *Hermaphrodite*, I on-
ly do it in Conformity to the reigning Opinion among the *Roman Anti-*
quaries, who were pleased to call it so, for no other Reason, than because
they did not know how to define a Statue like this, dressed, as it is, in a
Woman's Apparel, and having a perfect manly Face. But unluckily
for these Gentlemen's Conjecture, another, but very skilful Antiquary,
happened, not a great while ago, to compare a Medal with the Effigy of
Clodius, the famous Tribune of the *Roman People*, and *Cicero's* inveterate
Enemy ; he compared it, I say, with this Statue, and found that every
Feature of both Faces was perfectly similar. From whence, it was natural
to conclude, that the Statue and the Medal represented the same Person.
And this Conclusion is abundantly confirmed by the History of *Clodius*,
who falling in Love with *Cæsar's* Wife, slipped into her House, under a
Disguise, and in Woman's Cloaths, while she was celebrating the Myste-
ries of the *Bona Dea*, into which no Man could ever be admitted. Where-
fore, it is plain, that this pretended Hermaphrodite was purposely con-
trived to represent the Sacrilege of the impious *Clodius*, who thus polluted,
by his Presence, the most sacred of all the religious *Roman Ceremonies*.

Beautiful
Paintings.

The most considerable Pictures are, two *Madona's*, by *Raphael* and
Perugino, another by *Caravaggio* ; a *Bacchanal*, by *Julio Romano* ; a *Vir-*
gin, by *Guidi* ; the Slaughter of the Innocents, by *Pietro da Cortona* ; a
Charity, by *Guerchini* ; *Noah's Ark*, by old *Bassan* ; two Portraits of *Titi-*
an ; several of *Giorgione* ; the seizing of *Jesus Christ* in the Garden of *Geth-*
semane, by *Lanfrac* ; *Cain* killing his Brother *Abel*, by *Guerchini* ; the Fa-
mily of *Thadeo Zuccaro*, by *Paul Veronese* ; a *Tempest*, by *Tempesta* ; two
Battles, by *Bourguignon* ; and a fine Piece done by *Mola*, representing the
Town of *Castro* ranfack'd and totally demolished by Order of Pope *Inno-*
cent X.

An exqui-
site *Venus*
destroyed.

Here was likewise formerly a most beautiful *Venus*, one of the Master-
pieces of *Annibal Carrache* ; but a Prince of the *Pamphili* Family, and Pro-
prietor of this Villa, being inclined to turn a Jesuit, was over-persuaded,
by

by his future Brethren, to destroy this fine Performance, and accordingly he bedaub'd it all over from Head to Foot; so that nothing remains of that excellent Picture; and instead of it, two Cupids, and some Flowers have been drawn by another Hand.

This same Gentleman, and by the Advice of the self-same pretended And Stashy and modest Casuists, caused a vast many of his finest Statues to be plaistered over, under Pretence that they were naked, or in indecent Attitudes. But having, some time after, perceived the Folly of these nice Scruples, he ordered the Statues to be restored to their former Condition, and was extremely sorry he could not do the same with regard to the fine *Venus of Carrache*.

In our Way to Town, we just stept into the *Villa Beneditti*, now belonging to the Duke of *Nevers*, but saw nothing remarkable about it, but the Walls, which, from the Court to the very Garrets, are all over bedaubed, if I may use the Expression, with Emblems, Motto's, Sentences and Proverbs, both in Prose and Verse, and expressed in *Latin, Italian and French*. In short, we may well apply to this Palace the Saying of the *Italians*: *Muro bianco, Charta di Matto*.

C H A P. XXII.

Rome. *The Campus Judæorum and Taberna Meritoria of ancient Rome. Two very comical Legends. Churches of St. Maria in Trastevere, and of St. Cecilia. A miraculous Orange-Tree, and several remarkable Tombs in this last. Legend of St. Cecilia. Vicus Salutaris, Porta Trigemina, and Via Ostiensis, likewise of old Rome. A most extraordinary Epitaph. Curious Legends of Plautilla and St. Paul, and of that Apostle and St. Peter. Church of St. Paul very magnificent. Its many Singularities, Relics, miraculous Crucifix, Chapels and Pavement. A very singular Inscription. Tomb and Epitaph of Pope John XIII. and an antique Column.*

WE re-entered the City by the *Porta Aurelia*, and, by the bye, saw some Vestiges of *Aurelian's Baths*, in a Place named *Campo de Giudei*, anciently *Campus Judæorum*, the *Jewish Field*, from a vast many People of that Nation, who inhabited this Quarter, as did likewise the lowest Populace of *Rome*. This we learn from *Martial*, who most ingeniously describes that Part of the Town in the following Lines *:

* The Author has added the following Marginal Notes to clear up these Verses of *Martial*, and, as they are very singular, and partly expressed in *English*, I shall set them down in his own Words.

1707.

Nov. 1.

ROME.

*Hoc quod Transiberinus ambulator 1**Qui pallentia sulfurata fractis**Permutat vitreis 2: quod otiosæ**Vendit qui madidum cicer Coronæ 3**Quod custos dominusque viperarum: 4**Quod viles pueri salariorum: 5**Quod fumantia qui tomacula raucus**Circumfert tepidis coquus popinis. 6*

Taberna

Meritoria.

The Church of St. Maria in Trastevere, is built on the Ruins of the ancient *Taberna Meritoria*, which was a kind of Hospital, wherein were received and handsomely entertained, such Soldiers as had been wounded in the Service of the Republic. *Augustus* considerably enlarged it after the Battle of *Actium*, and thus generously provided for all those who had any way suffered in that famous naval Fight.

A silly
Story.

Eusebius, in his Ecclesiastical History, has recorded this surprising Anecdote: He says, that at the Birth of our Saviour, an oily Spring rushed all of a sudden out of that Spot, where stood the said Hospital, which flowed for four and twenty Hours from thence into the *Tyber*. In Confirmation of this wonderful Phœnomenon, they still shew, near this high Altar of St. Maria Church, the self-same Hole through which the Fountain sprung. And for a further Conviction of Infidels, they add, that if any body thrusts his Hand into the miraculous Hole, he infallibly finds it all over shining and greasy, as if it had been besmear'd with Oil. But *ad populum phaleras*. Tho' this might easily enough be done by Art, yet I tried the Experiment, and perceived nothing like it. About the Hole is to be read, by means of a burning Lamp, the following Nonsensical Inscription: *Nascitur hinc oleum, Deus de Virgine, utroque oleo sacrata est Roma terrarum caput.*

Church of
St. Maria
in Traste-
vere.

We are told by *Baronius*, that the aforesaid Church is the very first that was consecrated to the holy Virgin, the Ceremony having been performed so early as the Year 224, and by Pope *Calixtus I.* whose Body is preserved in it, together with the Stone, which was tied to his Neck, when his Persecutors cast him into a Well.

Another
stupid
Tale.

The Cieling of the Nave is of gilt Compartments, and adorned with the Representation of the blessed Virgin's Assumption, drawn by *Dominican*; the whole supported by twenty three Granite Columns. Formerly

1 The same, or very near the same Things, are daily seen and heard in all great Cities, particularly in *London*.

2 *Rupto qui poscit sulfura vitro.* Juven. Sat. V. Matches for broken Glass.

3 *Hot gray Pease, hot.*

4 *Mountebank, alias Quack.*

5 *Black your Shoes your Honour.*

6 *Hot Mutton-Pyes, hot.*

there

there was one more, but that, says the Legend, was carried off by the Devil, and conveyed from this City to the Castle of *Nuremberg*, where the evil Spirit broke it to Pieces out of Spite, for having lost the Wager he had laid with a Priest. I have given a full Account of this wonderful Event in my Article of *Nuremberg*.

1707.
Nov. 1.
R O M E.

The Chapels of this Church are likewise ornamented with a great many fine Pictures, by several of the best Hands. Such as *Viviano, Raphael, Reggio, Brandi, Dominican, Ciampelli*, and others. Before it is a pretty spacious Square, with a Fountain, which throws a vast Quantity of Water.

The Cha-
pels.

Next to this, the most considerable of all the Churches in the *Traстеvere* is that of *St. Cecilia*, built by Pope *Urban I.* on the same Spot where stood that Saint's House. How this Story can be true I do not easily apprehend. *St. Cecilia*, according to her Legend, lived in the Beginning of the third Century, when the Emperors were still Heathens, and very violent in persecuting the *Christians*. Under such deplorable Circumstances, could Pope *Urban* so much as think of building a Church in *Rome*, where the Disciples of *Christ* could scarce perform their Devotions even in a clandestine Manner? And had he been so bold as to venture upon such an Attempt, would not the People and the Prince have instantly opposed it? The same Observation ought to be applied to the before-mentioned Church of *St. Maria in Traстеvere*, said to have been raised by *Calixtus I.* who was Predecessor to *Urban I.* in the Papal Chair.

Church of
St. Cecilia,
and Criti-
cism upon
it.

In the Court of *St. Cecilia's* Church is shewn a large antique Vase, of white Marble, in which the same Legend says, that this blessed Woman planted the very same Orange-tree, which is there seen to this Day, and whose Fruit is distributed among her Devotees. A rare and wonderful Tree this must be indeed, which has stood for these fifteen hundred Years past! And yet, this Story is as firmly believed here, by all good Catholics, as any Part of the Gospel.

A miracu-
lous O-
range-
tree.

Within the Church is seen the stately Tomb of *St. Cecilia*, whose Statue lies flat upon it, with its Face turned downwards, her real Body having been found in that very Posture in the Catacombs of *St. Sebastian*. This Statue is perfectly beautiful, and the Workmanship of *Stefano Maderno*. The whole Area about the Tomb is adorned with *Lapis Lazuli, Agatbe, Jaune Antique* and *Verd Antique*, and other Marbles of the finest Kinds; likewise with one hundred Chrystal and Silver Lamps burning Night and Day.

Magnifi-
cent
Tomb
and Sta-
tue of the
Saint.

Cardinal *Sfondrato*, Nephew to Pope *Gregory XIV.* and who bore the Title of *St. Cecilia*, was at the whole Expence in raising this magnificent Monument, near which he himself lies buried. His Epitaph, contained in a small Porphyry Circle, is expressed in the following most submissive Terms:

Tomb of
Card.
Sfondrato.

1707.

Nov. 1.

ROM E.

Paulus T. T. S. Ceciliae S. R. E. Pbr. Card. Sfrondatus, miserimus peccator, atque ejusdem virginis humilis servus, hic ad ejus pedes humiliter requiescit. Obiit 1618.

That is: "Paul Sfrondatus, Cardinal of the Holy Roman Church, and Titular of St. Cecilia, a very miserable Sinner, and humble Servant to that blessed Virgin, lieth here at her Feet in the most humble Posture. He died in 1618.

Tomb of an English Cardinal. Near the Entrance of the Church is another Tomb, containing the Remains of an English Prelate, with this Epitaph:

D. O. M.

Adam Angelo T. T. S. Ceciliae Presbytero Cardinali, et Episcopatus Londinensis perpetuo Administratori, integritate, Doctrina, et Religione praestanti. Obiit die XV. Augusti M.CCC.XCVIII.

"To Adam, Cardinal, Priest and Titular of St. Cecilia, born in England, and perpetual Administrator of the Bishopric of London; a Man eminent for his Learning, Integrity and Devotion. He died Aug. 15, in the Year 1398."

Legend of St. Cecilia. But a much greater Curiosity is shewn near the Sacristy, namely, a Remnant of antique hot Baths, into which St. Cecilia was cast by her own Father, who was Prefect of Rome, and a bigotted Heathen, on account of the Christian Faith which she had embraced. The Barbarian intended to stifle her to Death by the excessive Heat of the Place; but all in vain, she miraculously escaped. Enraged at this Disappointment, he drew his Sword, and cut off her Head. Valerian her Spouse, Tiburcius her Brother, Salucius and Maximus their Cousins, and the good Pope Urban, altogether met with the same hard Fate. And yet we must believe, as an Article of Faith, that this pious Pontif raised this Church in honour of St. Cecilia.

Vicus Salutaris, &c.

To avoid being tedious, I shall say nothing of the other Churches scattered up and down this Part of the Town; and only add, to conclude my Account of it, that before we left it we passed by a spacious Crossway, called by the old Romans, Vicus Salutaris, where anciently stood a Temple and Statue of Hercules Cubans, of which not the least Remains are now to be seen; and that the Trastevere, or Reggio Transiberina, was the fourteenth, and by much the largest Ward of ancient Rome.

Ostia Gate.

This Day we went out of Town by the Ostia Gate, formerly called Porta Trigemina, from the three Horatii, who, 'tis said, passed through it, in order to meet and fight the three Curiatii, their Antagonists. Its modern

Name

Name is properly, *Porta di San Paolo*, on account of a Church dedicated to St. Paul, which is not above a Mile off.

In going along the *Via Ostiensis* we saw several scattered Ruins of ancient Mausoleums, but stripped of all the Marbles and Inscriptions that were formerly about them. Some Years ago a very curious one was dug out of these Ruins, which is now preserved at a Lawyer's House, where I happened to see it by Chance. The Inscription upon it is so very extraordinary, the Event it relates so singular, and at the same Time so ticklish, that, no more than a Parallel one, which I have formerly mentioned, it can hardly bear a Translation. I shall therefore say in general, that it contains the bitter Lamentations of a fond and new-married Couple, who, the first Night of their coming together, and in the very Act of Consummation, were unfortunately smothered to death by the sudden Downfall of the Nuptial House. The Inscription runs thus:

1707.
Nov. 1.

ROME.

Via Ostiensis, and a very curious Epitaph.

D. M.
ASPICE VIATOR Q. SER. TULLI ET DULCICULAE SPONSAE MEAE RANCILIAE SIMULAC. POST INDE QUID FACIAT LICENTIOSA SORS LEGITO. IN IPSA FLORIDA AETATE CUM ACRIOR VIS AMORIS INGRUER. MUTUO CAPT. TAND. SOCERO P. ET M. SOCR. ANNUNTIBUS. SOLENNI HYMEN. NUPT. COPULAMUR. SED O FATUM INFELIX. NOCTE PRIMA CUM IMPORT. VOLUPTATIS EXLI. FACES EXTINGUERE. ET D. MUT. VOTA COGERENTUR REDDERE. HEU. IPSO IN ACTU DOMUS MARTIAL. CORRUENS AMBOS JAM EXTREMA CUM DULCITUDINE LAETISSIME COMPLICATOS OPPRESSIT. FUNESTAS SORORES NEC NOVI QUID FECISSE PUTA. NON ERAT IN FATIS TUM NOSTRA LONGIOR HORA. CARI PARENTES LUCTU NEC LACRYMIS MISERA AC LARVATA NOSTRA DEFLEATIS FUNERA, NE REDDATIS INFELICIORA. AT VOS NOSTROS DIUTURNIORES VIVITE ANNOS. OPTIME LECTOR ET VIVE TUOS.

The first Object we meet with upon the *Via Ostiensis*, on the Right, is the small Church of St. Saviour. It was, says the Legend, in former Ages, the House of a Roman Lady, named *Plantilla*, one of St. Paul's Disciples. As this pious Woman was, on a certain Day, standing at her Door, St. Paul, accompanied by St. Peter, happened to pass by, the former being sentenced to Death, and actually going to the Place of Execution. He had no sooner spied her among the Crowd, than he begg'd her to lend him the Veil she had on, in order to cover his Eyes with it, when the Executioner should come to chop off his Head, promising faithfully to return the same to her immediately after his Death. *Plantilla*, all in Tears, gave it him without Hesitation, and the Apostle was better than his Word. No sooner had he been beheaded, than he sent it back all over tainted with his Blood, and in that Condition she preciously kept it as long as she lived. This Story is finely represented on the Bronze Gate of St. Peter's Church.

Merry Legend of *Plantilla* and St. Paul.

1707.

Nov. 1

R O M E.

Another

of St. P

ter and S

Paul.

1707.
Nov. 1.
R O M E.
Another
of St. Pe-
ter and St.
Paul.

Something farther, and on the Left, stands a Chapel raised on the Spot where the two Apostles parted. Their Legend tells us, that both were to die at the same Time; and that according to their Sentence, St. *Peter* was to be crucified, his Head downwards, and St. *Paul* beheaded, a Favour done him on account of his being a *Roman* Citizen. At their coming to this Place, they most tenderly embraced one another, and separated, St. *Paul* saying to St. *Peter*, *Pax tibi fundamentum Ecclesiarum, Pastor Agnorum, et Ovium Christi*. “Peace unto thee, O Support of the Church, Pastor of “the Lambs and Sheep of *Jesus Christ*.” To which St. *Peter* replied: *Vade in pace, Praedicator bonorum, mediator salutis, et dux justorum*. “Go “thou in Peace, O Preacher of good Men, Mediator of Salvation, and “Leader of the Virtuous.” In Memory of this most important Event, the afore said Chapel was built, and the parting and embracing of the two Apostles is represented in Bas-relief, on a small Marble above the Door.

Magnifi-

Cent

Church o

St. Paul.

Magnificent Church of St. Paul. Soon after we saw the Church of *St. Paul*, which next to that of *St. Peter*, is the largest in or about the City, it being four hundred and seventy-seven Foot long, and two hundred and fifty-nine broad. The Emperor *Constantine the Great* is said to be the Founder of this sacred Building, and a Multitude of others, which he probably never so much as thought of. In after-times it was repaired by the Emperors *Honorius* and *Valentinian*, and by several Popes. 'Tis one of the five Patriarchal Churches, and one of the four which have a Holy Gate that is always shut, and never opened but at the Grand Jubilee.

Its fine

Gate.

Its fine Gate. Its large Bronze Gate, ornamented with several Histories of the Old and New Testament, was framed by Order of Pope *Gregory VII.* in the Year 1081. The following most pitiful Distich is to be read upon it:

Hæc Domus est Domini, et sacrati limina regni :

Huc properate Populi, hæc Domus est Domini.

And curious Nave.

ous Nave.

And curious Nave. The Nave is supported by fourscore prodigiously lofty Columns, forty of which are fluted, and of the *Corinthian* Order; and said to have formerly belonged to the stately Tomb of *Hadrian*. Some are of Granite, others of *Jaune Antique*, others of white Marble. The Beams supporting the Top of the Church are likewise of an extraordinary Size, both for Length and Bigness.

Beautiful

Mosaic

Work.

Beautiful
Mosaic
Work.

On the highest Part of the Vault is a *Mosaic* Work, representing *Jesus Christ* in Heaven, and surrounded by the four and twenty Elders mentioned in the *Revelations*. The Princess *Placidia*, Daughter to *Theodosius the Great*, and Sister to *Arcadius* and *Honorius*, caused it to be made, as we are told by these two no less wretched Lines:

Placidiae pia mens operis decus omne reportat.

Gaudet Pontificis studio splendere Leonis.

One

One Half of St. Peter's and St. Paul's Bodies are here preserved under a large Tabernacle, supported by four Porphyry Columns, wonderfully well polished, and lighted by only twelve burning Lamps, whereas the two other Halves, kept at St. Peter's, are constantly illuminated by no less than a hundred. What an unreasonable Partiality!

But these are not the only Relics that are venerated in this Church. Among the principal, they reckon five Bodies of the Innocents murdered by King Herod; an Arm and a Thumb of St. Anne, Mother to the Virgin Mary; the Head of the good Samaritan Woman; that of Ananias, the same who christened St. Paul; the upper Part of St. Stephen the Protomartyr's Head; a Chain, with which St. Paul was bound in Nero's Prison; an Arm of St. James Major, and one of St. James Minor; another of St. Nicholas, and one of St. Alexis; a Shoulder of St. Dennis the Areopagite; one of the Virgin Mary's Gowns; and the whole Body of St. Timothy, the well-beloved Disciple of St. Paul.

The Master-piece of Curiosity shewn here, is the Crucifix which spoke to St. Bridget, after she had prayed hard to obtain that Favour, by addressing it in the following Words: *Loquere Domine, quia audit Ancilla tua.* "Speak, O Lord, for thy Servant listeneth." It stands on an Altar, placed in a large painted Press or Case, which is constantly opened every first Sunday of the Month. The Crucifix is then worshipped by a prodigious Number of pious Souls, who all fall down upon their Knees, and beat their Breasts as hard as they can. But they are not allowed to touch it, and only to stare at it through a thin and transparent Piece of Gauze. The Feet of Jesus Christ are not fastened together with one Nail to the Cross, as we see them generally represented in other Crucifixes, but separated, and each pierced with a Nail. But after all, the whole Design of this Figure appears to me very indifferent. Its Head is turned in an awkward manner, has a haughty Countenance, and the entire Attitude seems odd and irregular.

Over-against it stands the Statue of St. Bridget, with her Eyes turned towards her Saviour. Underneath are two Verses full as bad as the former I have cited, the Meaning of which is: "That while the blessed Bridget was staring at her God hanging on the Cross, she received both his Words and himself into her Heart."

*Pendentis pendente Dei verba accipit ore,
Accipit et verbum corde Brigitta Deum.*

This miraculous Crucifix is the Workmanship of Pietro Cavallini, a celebrated Painter and Sculptor, who died in the Year 1344, and was buried in this Church. Monsieur Misson says, the Crucifix was made in 1360, that is precisely sixteen Years after the ingenious Cavallini's Death. There are besides several fine Pictures in Fresco, done by the same Artist.

I

The

1707.
Nov. 1.
ROM E.
Relics of
the two
Apostles.
Other Re-
lics.

Miracu-
lous Cru-
cifix.

Statue of
St. Bridget

By whom
the Cruci-
fix was
made.

1707.
Nov. 1.
R O M E.
The Cha-
pel and its
Paintings.

The Chapel of the *Holy Sacrament* is of *Maderno's* Architecture. Its chief Singularities are; a most beautiful Tabernacle, with fine Paintings, by *Lanfranc*; several curious Pictures, such as an Assumption of the Virgin, by *Mutian*; the Burial of *St. Paul*, by *Civoli*; a *St. Stephen*, by *La-
vinia Fontana* of *Bologna*; the Conversion of *St. Paul*, by *Gentileschi*; and a dying *St. Benedict*, by *Vecchi*. There were formerly many other fine Pieces of *Lanfranc* in this Chapel, representing *Christ's* last Supper, the Miracle of the Multiplication of five Loaves and two Fishes, and other like Histories of the New Testament. But to prevent their being spoilt by the Moisture of the Place, they have been conveyed into the *Benedictin* Convent, hard by.

The Pave-
ment of
the Church

This Church, as well as those of *St. Agnes*, and of *St. Sebastian extra Muros*, is paved with Pieces of Marble, all taken out of the several Catacombs lying here about. On most of these Marble Pieces we see Inscriptions, some of which are half worn out, and some pretty legible. Among a great many insignificant ones, I found the following, containing the Epitaph and Lamentations of a beautiful young Lady, called *Justina*, who was barbarously murdered by her jealous Husband, and that for no manner of Reason or Pretence; for which, and in Justification of her Innocence, she solemnly appeals to Heaven, and concludes with this earnest Exhortation addressed to Parents in general: *Mind what you do, O Fathers, in disposing of your Children, and take particular Care not to bestow a beloved Daughter upon a Madman.*

A remark-
able In-
scription.

*Si qua solet proprio gaudere Puella decoro,
Quid mea sors possit, nunc ego sola queror.
Forma dedit multis famam laudemque Puellis;
At mihi de falsa suspitione necem.
Immitis ferro secuit mea colla Maritus,
Dum propero nivei solvere vincla pedis.
Durus et ante thorum, quo nuper nupta coivi,
Quo cecidit nostræ virginitatis honos.
Nec culpâ meruisse necem, bona Numina testor;
Sed jaceo fati sorte perempta mei.
Discite ab exemplo Justinæ, discite patres,
Ne nubat fatuo filia vestra viro.*

Tomb and
Epitaph
of Pope
John XIII

Near the before mentioned holy Gate, and in a Corner, stands the Tomb of a Pope, *John* by Name; *Johannes Pontifex* says only the Inscription, without any Number. 'Tis expressed in miserable Leonine, or rhyming Verses, and such as that ignorant Age was capable of producing. We learn from them, that this Pope died in the Year 672, and the seventh of his Popedom. But what is most singular in this Epitaph is, that the good Man was an utter Stranger to one of the brightest Prerogatives claimed by all the succeeding Roman Pontifs, and did not so much as dream that he

he was possessed of the Keys of Heaven: For he there most fervently begs the Reader to pray to God that he may be pleased to receive him into his Paradise. From the Date of his Death, compared with the Chronology of the Popes in general, we may naturally enough conclude, that this Pontif must have been John XIII. the Roman, who certainly died in the aforesaid Year.

1707.
Nov. 1.
ROME.

At our going out of the Church by the little Gate, we perceived a white Marble Column, adorned with various Emblems, and having a Cross on the Top. Some Antiquaries are of Opinion, that it was formerly in the Temple of Bacchus, because of some Grapes and Vine Branches seen upon it; others, that it stood in the Temple of Vesta, and that the sacred Fire, was represented on it. The following Lines, engrav'd on the Pedestal of it, seem to allude to this last Opinion:

An an-
tique Co-
lumn.

*Hanc sacris veteres facibus statuere columnam,
Quam Cassinenses restituere cruci.
Olim ignes, nunc clara Dei vexilla, triumphum
Devictae mortis symbola pacis habet.*

C H A P. XXIII.

Rome. A remarkable Abbey of Cistercians, and its three Churches. First Church and its Singularities. Second Church of St. Zeno, or of St. Maria Scala Coeli, and why so called. Third Church, named, of the Three Fountains, and for what Reason. Accurate Description of the Collegium Romanum, or great College of the Jesuits, a most stately Building. Remarkable Portrait of Henry Garnet, and Owen's Epigrams on the Gun-Powder Plot. Magnificent Church of St. Ignatius, belonging to that College, and its Singularities. Tomb of Gregory XV. and contemptible Character of that Pope, by a celebrated French Author. The Maison Professe, another superb House of the Jesuits, described at large, particularly, its beautiful Library, Church and Chapels.

FROM St. Paul's, we went to the Three Fountains, about a Mile beyond it. On this Spot was anciently the Villa Salvia, belonging to the Ancestors of the Emperor Otto, and famous for its mineral Waters, called by the Romans *Aquæ Salviæ*. 'Tis now an Abbey of the Order of Cistercians, built by Pope Innocent II. who settled in it a certain Number of Religious, belonging to the celebrated Abbey of Clara valla, or Clairvaux, and endowed it very considerably.

A famous
Abbey of
Cisterci-
ans.

There

1707. There are three Churches within this Abbey; the one raised by Pope
 Nov. 1. *Honorius* I. in the Year 625, and consecrated to St. *Vincent* and St. *Anasta-*
 ROME. *sus*, whose Head, formerly sent to the said Pope by the Emperor *Heracli-*
 Church of *us*, is preserved here as a very precious Relick. His Body, as I think
 St. *Vin-* I have already observed, reposes under the Altar of the Chapel named
 cent, &c. *Sancta Sanctorum*, above the *Scala Sancta*, near St. *John de Lateran*.

Curious Here is likewise shewn the Portrait of the same Saint, on which these
 Portrait Words are traced. *Haec est Imago S. Anastasii, cujus aspectu Dæmones fu-*
 of St. *Ana-* *gari & morbos curari aëta secundi Niceni concilii testantur.* "This is the
stasius. "Image of St. *Anastasius*, at the Sight of which the infernal Spirits are

"forced to fly, and all sorts of sick People are infallibly cured; the Proof
 "of which is found in the Acts of the second Council of *Nice*." This,
 you see, is very plain and positive; and who would have the Assurance to
 contradict the Decision of a General Council assembled in favour of
 Images, and against those impious Wretches, who sacrilegiously presumed
 to demolish them?

Other Besides these Relicks, and the miraculous Picture of St. *Anastasius*, I
 Paintings. could scarce find any thing else remarkable in this Church, except the
 twelve Apostles painted in *Fresco*, on twelve square Pillars, by *Raphael*
Urbino's School.

Church of The second Church is of a circular Form, and was first dedi-
 St. *Zeno*. cated to St. *Zeno*, and to the twelve thousand, two hundred *Christians*
 (precisely) who remained alive out of the forty thousand, that had been
 employed, for the Space of seven Years, in building *Dioclesian's* Baths;
 and who, after the finishing of this immense Work, received no other
 Recompense for their Toil and Labour than a cruel Death, which they suf-
 fered by the Tyrant's Order, on the same Spot where this Church now
 stands.

Otherwise In after Times, it was named St. *Maria Scala Cæli*, because St. *Bernard*,
 of St. *Ma-* the famous Abbot of *Clairvaux*, falling into a supernatural Extasy, while
 ria *Scala* he was celebrating Mass in this Church, saw very distinctly the Souls
 Cæli. of Purgatory ascending into Heaven, out of the Flames, by means of a
 Ladder, much like that perceived by old *Jacob* in a Dream. This
 Apparition is represented in the Painting of the same Altar whereon
 St. *Bernard* had said this miraculous Mass; and ever since that memora-
 ble Event, each Mass celebrated upon it, has had the wonderful Pri-
 vilege of rescuing one Soul out of Purgatory. Above the said Altar is a
Mosaic Work, more beautiful than any other of this Kind in *Rome*.

A subter- Having viewed all these Fineries, we stepped down into a sort of
 raneous Grotto, wherein St. *Zeno* and all his Companions are said
 Chapel. to be buried: At least we are told so by the following Inscription on the
 Top of the Entrance.

*Hic requiescunt corpora Sancti Zenonis Tribuni et sociorum
 ejus militum decies mille ducentorum trium.*

The

The last of the three Churches was raised by Cardinal *Aldobrandini* in the Year 1600, and on the same Place where *St. Paul* is said to have been beheaded. It goes by the Name of the *Three Fountains Church*, and that for this very substantial Reason: The holy Apostle's Head being struck off, it bounced three Times on the Ground, pronouncing mean while the Name of *Jesus*, and at every Bounce made a Fountain to spring out of the Spot on which it fell. The Water of the first has to this Day the Taste of Milk, and the two others the Taste of Blood. This Miracle is confirmed by these Words above the Door, engraved on Marble: *S. Pauli Apostoli Martyrii locus, ubi tres Fontes mirabiliter eruperunt*. "The Place on which *St. Paul* suffered Martyrdom, from which, in a wonderful Manner, three Springs came forth." As to the particular Taste of these Waters, I own I could perceive nothing of what is said about them. To me, they seemed to be perfectly of the mineral Kind, as the *Aquæ Salvæ*, which were certainly here, must of Course have been.

1707.
Nov. 1.
ROME.
Church of
the three
Fountains,
and why
so called.

We likewise saw in the same Church, the Marble Column, on which the Legend asserts that the Apostle of the *Gentiles* was beheaded. And as it was highly probable, that good Catholic Souls would, in process of Time, have reduced it to nothing, out of pure Devotion, whether by frequently kissing, or by breaking and carrying off small Bits, they very prudently have provided it with a wooden Case, and, over and above, surround it with a gilt Iron Rail.

A sacred
Column.

On the two Altars are two most excellent Pieces, the one representing the beheading of *St. Paul*, and the other, the Crucifixion of *St. Peter*. The latter is the Performance of *Guido*, and particularly esteemed by the Virtuoso's.

Fine Al-
tar-pieces.

We were, this Day, invited by a Jesuit of our Acquaintance to come to see him at the *Collegium Romanum*, or the great Jesuit's College of this City. Accordingly we went, and were received and entertained by him and his Brethren with all possible Civility. Every one knows, that these Gentlemen, in every Country, particularly distinguish themselves by their Politeness and good Manners, and more especially to Strangers. I have experienced it upon all Occasions, and should therefore be wanting to my Duty, if I did not give them this publick Mark of my Gratitude.

Nov. 2.
Jesuits ve-
ry polite.

This College is the chief House in *Rome* belonging to this Order, and may be ranked among the most stately Palaces. It was founded in the Year 1578, by Pope *Gregory XIII.* who caused a vast Number of Building around it to be pulled down, in order to procure it a more open Air, and a delightful Prospect. The other Colleges, such as those called of *Sapientia*, of *Apollinaria*, and of *De propaganda fide*, tho' very magnificent, are, as it were, nothing compared to this, which may be looked upon as the Grand Seminary of the *Roman* Pontiffs, of the Cardinals, and other Ecclesiastics, who are gradually raised to the highest Dignities in the Church.

Their
great Col-
lege very
stately.

'Tis of a prodigious Extent, and one of the greatest Ornaments of this Part of the City, standing almost in its Centre, between the *Colonna*

General
Descrip-
tion of it.

1707.
Nov. 1.
R O M E.

Square and the Palace of St. Mark, and very near in the same Line with the Minerva Church, the Pantheon, and the Navona Square. One goes up to it from a large Square, by a most beautiful Stair-case, leading into a spacious Court, encompassed by four great Wings. Outwardly and inwardly it is all of a piece, and equally superb. All the Apartments are richly furnished: Every Hall, or private Chamber, is in such manner contrived, that it contains all Sorts of Conveniencies. In short, this Palace is grand, pleasant, and commodious in every Respect whatever.

The great
Hall, and
Garnet's
Portrait.

In the great Hall, we see the Portraits of the principal Martyrs of the Jesuitical Order, and among them we perceived that of the famous Henry Garnet, who was hanged, drawn and quartered, with Oldcorn, his Fellow-criminal, for being the chief Contrivers and Promoters of the Gunpowder Plot. Under this Picture are the following Words: *P. Henricus Garnettus, Soc. Jesu, in Anglia occisus 13 Junii, an. 1605.* "Henry Garnet, of the Society of Jesus, was put to Death in England June 13, in the Year 1605." But 'tis not true, as Monsieur Misson is pleased to assert, *That an Angel appears in the same Picture encouraging Garnet in his Attempt, by shewing him the Heavens opened and ready to receive him.*

Owen's
Epigrams
on the
Powder-
plot.

Having mentioned this Plot, I cannot forbear citing here the two pretty Epigrams made upon the Plotters by the most ingenious Owen, who may well be called the *English Martial*.

In conjuratores qui 5. Novembris, die Martis 1605. subjecto pyria pulvere Curiam Westmonasteriensem diffilare instituerant.

*Ex ima celsum tellure lacessere cælum,
Eque loco superos inferiore Deos:
Quid si non hoc est imponere Pelion ossæ,
Et turrim in terris ædificare Babel?
Atque iterum in cineres Trojanam vertere gentem,
Inque tenebrosum volverè cuncta Chaos?*

In eosdem.

*Ergo novam in cineres voluistis vertere Trojam
Perjuri, fato quo periere Phryges:
Non fuit infando lux Martis idonea facto:
Mercurii cinerum nam solet esse dies.*

The Li-
brary.

The Library is pretty well chosen, and contains a vast Number of Books, we were told forty thousand Volumes, but no ancient Manuscripts, nor any other kinds of Singularities.

Father
Kirker's
Cabinet.

As to the Cabinet of the late famous Father Kirker, it is reduced to a deplorable Condition, scarce any thing remaining of his curious Collection, excepting a few mechanical Machines and natural Rarities not very remarkable. In short, the only Thing worth taking notice of in this once so cele-

celebrated Cabinet, is a Diadem of a *Chinese* Emperor, pretty much resembling the *Corno* or Cap which the *Venetian* Doges wear on solemn Occasions.

1707.
Nov. 2.

ROME.

Great
Simplicity of a
Polander.

Father *Bonanni*, Author of a Book intitled, *Historia Templi Vaticani*, who shewed us this Cabinet, told us a merry Story of a *Polish* Nobleman, who, being at *Rome* very lately, and in this same Place, was so simple as to ask him in good earnest to let him see the Sack of *Amianthus* Stone, in which, he had been assured, that Father *Kirker* had wrapped himself, and was thus, by Means of Ropes, let into the very Bowels of Mount *Vesuvius*, in order to view every individual Part of it without Danger. This was Credulity with a Witness.

We went next into the *Elaboratory*, where all Sorts of Medicines and Drugs are prepared and sold. All the necessary Tools, Utensils, or Vessels, which at other like Places, or Apothecaries Shops, are constantly of Iron, are here of Plate, and several of gilt Silver. Their Drugs, in general, are reckoned the best in the whole World, particularly, the *Jesuits* Bark, which their Brethren send them directly, pure and sound, from *Mexico*. *Venice* Treacle is likewise made here in the greatest Perfection, and in a vast Quantity, and sold at the Rate of two *Roman* Crowns a Pound. In short these industrious Gentlemen drive a considerable Trade this Way; and without any manner of doubt this is done purely and simply, *Ad majorem Dei gloriam*, for promoting the Glory of the supreme Being.

The Elaboratory.

From thence we stepped into the Church, which, for Magnificence, is perfectly answerable to the other Parts of this Palace. 'Tis dedicated to the great Patron of the Order, *St. Ignatius Loyola*. Cardinal *Ludovisio*, Nephew to Pope *Gregory XV.* not contented with having contributed more than any other to the Canonization of the blessed *Ignatius*, would, by all means, give a still stronger Proof of his profound Veneration for him, and accordingly raised this stately Temple in his Honour. The first Stone was laid with his own Hands in the Year 1626, and not 1526, as *Monsieur Misson* is pleased to say. This Cardinal dying soon after, and having, by Will, settled three hundred thousand Crowns for the Continuation of the Building, Father *Grassi*, an ingenious Jesuit, and *Cavaliero Algardi*, both admirably well skilled in Architecture, were charged with the Direction of the whole Work.

Church of
St. Ignatius
us very
magnificent.

In digging its Foundation the Builders discovered accidentally an Aqueduct adorned with Columns, and incrusted with Marble, which anciently conveyed the *Aqua Virgo*, now called Water of *Trevi*, into the famous Baths of *Agrippa*.

An ancient Aqueduct.

Both the Front and Great Gate are exceedingly grand, and the Bas-reliefs which ornament its Freeze, are the Workmanship of *Algardi*. The *Loggia* is embellished with beautiful Paintings in *Fresco*, by the Hand of Father *Pozzi* a Jesuit of *Trent*, who has represented *Jesus Christ* standing in the Centre of the four Parts of the World, and darting the Rays of his Benevolence and tender Affection on his dear Son and Companion *St. Ignatius*.

Fine Paintings.

1707.
Nov. 2.
R O M E.

Ignatius. The same Artist has likewise painted the Dome above the Vault, which deceives the Eye by its Perspective. Over the high Altar are traced the following Words in large Characters: *Ego vobis Romæ propitius ero*; "I shall be propitious to you in this City." The mostly esteemed among the Pictures are, an *Annunciation*, by Father *Pozzi*, and a *St. Francis*, by *Mutiano*.

A very
rich Cha-
pel.

The Chapel consecrated to the *Blessed Lewis of Gonsagua* is prodigiously rich, nothing being scarce seen in it but *Verd antique*, *Jaune antique*, *Lapis Lazuli*, and other fine Stones, with Bas-reliefs and Statues, all by very good Hands. The Statue representing the *Blessed Lewis*, and supported by two Angels, is the Performance of *Le Gros*, a *Frenchman*, who is thought by the *Italians* themselves to be the very best Statuary now in *Rome*.

Beautiful
Altar and
Urn.

But the most curious Pieces of this Church are unquestionably, a white Marble Altar, adorned with four twisted Columns of *Verd antique*, and of an extraordinary Bigness, and a *Lapis Lazuli* Urn, enriched with a magnificent carved Work of gilt Silver. And yet Monsieur *Misson* has had the Assurance to assert, *that no Marbles nor Gildings are to be seen in this whole Church.*

Several
Tombs
and Epi-
taphs.

Pope *Gregory XV.* and Cardinal *Ludoviso*, his Nephew, and Founder of this noble Structure, are both buried in it. The Epitaph of the former is very plain, it only containing his bare Name: *Gregorius Decimus Quintus Ludovisus Pont. Max.* The Inscription on the Tomb of the latter is no less simple: *Ludovicus Ludovisus Cardinalis, Sanctæ Romanæ Ecclesiæ Cancellarius, hujus Templi Fundator.* "Cardinal *Lewis Ludovisus*, Chancellor "of the *Roman Church*, and Founder of this Temple." *Donna Lavinia Albergata*, Sister-in-law to that Pontif, and some other Princes and Princesses of his Family, are likewise interred in this Church.

Contemp-
tible Cha-
racter of
Gregory
XV. by
Nandé.

By the bye, the famous Monsieur *Naudé*, Library-keeper to Cardinal *Mazarin*, has spoke and wrote very contemptuously of the aforesaid Pope, and I think it worth while to quote his own Words: *Gregoire XV.* says he, *de petit Compagnon qu'il étoit, fit une grande fortune: de simple petit Chanoine il devint Archevêque de Bologne, Cardinal, et Pape. Il ne savoit rien, et n'étoit propre à rien. Son Neveu le Cardinal Ludoviso avoit plus d'esprit que lui: quand il lui proposoit quelque chose, il le renvoioit en lui disant, fatte voi; c'est à dire, faites vous meme: c'est pourquoi on l'appelle encore aujourd'hui à Rome, il Cardinal fatte voi.* That is: "Gregory XV. from a very low "and despicable Condition, raised himself to an immense Fortune; and "from a small Prebend jumped at once into the considerable Archbishop- "rick of *Bologna*; soon after he became Cardinal, and then Pope. The "poor Man knew nothing, and was fit for nothing at all. Cardinal *Ludoviso*, his Nephew, had a great deal more Wit. When he happened "to ask the old Gentleman some Question about Business, he seldom re- "turned him any other Answer than this, *Fatte voi*, i. e. Do it yourself; "from hence the Nephew got the Nickname, which he bears to this Day, "of *Cardinal fatte voi.*"

From

From the *Roman* College we went to view another House belonging to this sacred Order, and called the *Maison Professe* of the Jesuits. In our Way thither, we saw an Obelisk standing behind the Church of St. *Bartholomew*, particularly appointed for the People of *Bergamo*. 'Tis intirely loaded with Hieroglyphics, like most part of the others erected in this City, and thought to have formerly been in the Field of *Mars*. Of all those I have seen I think this to be the smallest, it being no more than twenty eight *Roman* Palms in Heighth.

1707.
Nov. 2.
ROME.
An an-
cient Obe-
lisk.

We were likewise very kindly received by the reverend Fathers of the said House, raised by Cardinal *Odoard*, or *Edward Farnese*, after the Design of the famous Architect *Rainaldi*, particularly by a *French* Jesuit, who conducted us into every Part of it. As we passed through a Gallery, he shewed us the Portraits of St. *Ignatius*, and of St. *Philip de Neri*, drawn from the Life, while they both sat at Table, by Order of a Cardinal.

Maison
Professe of
the Jesu-
its.

Then we entered into an Oratory, which formerly was St. *Ignatius's* Chamber. Our Conductor told us, that the holy Man had wrote the Con-stitutions or Statutes of the Society he was the Founder of; and also, that he had given up his pious Soul to Almighty God in this very Room. Here died likewise, added the Father, the blessed *Francis Borgia*, Duke of *Gandia*, who entered into the Jesuitical Order. Around this Oratory are several gilt *Cartouches*, on which are represented the principal Atchievements of the grand Patriarch of the Jesuits; and in a Picture near the Altar the same is drawn dead, and lying on his Bed.

The Ora-
tory.

All the Apartments of this House are almost equally remarkable for Magnificence. The Library contains a numerous Collection of very good Books, and is in such a manner contrived as to afford all Sorts of Conveniencies for Men of Letters, who have a mind to peruse them. One of these Conveniencies is a Gallery running quite round the Library, from which one may with Ease come at any Book, tho' ever so highly placed, without using a Ladder. A Breast-high Balustrade surrounds the Gallery, on which studious People can take an agreeable Walk, and view, with the greatest Facility, every Part of the Library.

The Li-
brary, and
its great
Conveni-
encies.

The Cloysters are ornamented with the Portraits of the most eminent Heroes of the Society, and among them I took particular notice of the famous Cardinal *Bellarmin*, and the no less celebrated *Spanish* Casuist *Rodrigues*.

And
Cloysters.

The Church called *Il Gran-Giesu*, or the *Great Jesus*, and not *Giesu-Vecchio*, the *Old Jesus*, as Monsieur *Misson* thinks fit to name it, is counted among the most considerable in *Rome* for Length, Breadth, and Heighth, especially for the Richness of its Altars, exquisite Paintings, and the vast Quantity of fine Marbles, with which it is adorned. It was begun by Cardinal *Alexander Farnese*, and finished by the before mentioned Cardinal *Odoard*, of the same Family, at their own, and an immense Charge. The ingenious Architect *Giacomo Vignola* drew the Plan of it, which was executed by his Disciple *Giacomo della Porta*.

The
Church
extremely
fine.

Its

1707. Its Front is of *Travertine* Stone, and the Great Gate as stately as possible, facing a Square, where stands the *Altieri* and *Asti Palaces*. The Vault, the Cupola, and the *Loggia*, are adorned with a great Variety of gilt Stucco Work, and excellent Paintings, done by *Baccicio Sauli*, a *Genoese*. The great high Altar is embellished with four admirable *Faune antique Columns*, and a Picture done by *Mutiano*, representing the Circumcision of *Jesus Christ*.
- R O M E. *Nov. 2.* Tomb of Cardinal *Bellarmin* is buried near this Altar, and we were told, that the Body of *St. Ignatius* was a great while preserved in the same Tomb, from whence it was afterwards conveyed into the Chapel, which bears his Name, and deposited in a Silver Urn, enriched with Jewels.
- Chapel of *St. Ignatius* very rich. This Chapel is exceedingly superb, of *P. Pozzi's* Architecture, and was only finished in the Year 1699. Turn which way you will, you see nothing but Marbles and Jaspers of the finest Kinds. The Altar Columns are of *Lapis Lazuli*, and their Bases and Chapitals of gilt Metal. The Statue of the Saint, as big as the Life, is intirely of Silver, and all over shining with precious Stones. The Urn, containing his sacred Body, is no less rich, both as to the Matter and Workmanship, and the Jewels which surround it dazle the Eyes of the Spectator. In short, scarce any thing in the whole World can outdo the Stateliness and Richness of the Chapel consecrated to the great Saint *Ignatius Loyola*.
- Chapel of *St. F. Xavier*. The Chapel of *St. Francis Xavier*, the great Apostle of the *Indies*, built at the Expence of Cardinal *Negroni*, is likewise wonderfully fine, and ornamented with beautiful Marbles and Pictures. The Altar-piece, representing that holy Man as he was when he had given up the Ghost, is by *Carlo Maratti*, and the Vault is painted by *Carlone*.
- Other Chapels. Several other Chapels deserve to be viewed by the Curious, being all plentifully stocked with Statues, representing Angels, and other Persons, done by the greatest Masters; such as *Flaminio Vacca*, *Silla*, *Mariani*, *Lanzone*, *Cosmo Francielli*, and *Bernini*. They also contain many excellent Paintings, the Workmanship of *Frederic Zuccaro*, *Ciampelli*, *Pomeranci*, *P. Pozzi*, *Cavaliero Salinbene*, *Celio*, *Giovan da Vecchi*, *Paolo Brillo*, *Bassan*, *Bachiche*, and *Romanelli*.
- The Sacristy, Pavement, &c. The Vault of the Sacristy is painted in *Fresco* by *Ciampelli*, and the Altar-piece, representing *St. Francis Xavier*, by the famous *Annibal Carrache*. The Pavement of the Church is intirely of Marble, and of various Colours. Some Persons of the House of *Farnese* are buried here, and their Tombs worthy of Attention.
- Curious Relics. A good Number of precious Relics are likewise preserved in this sacred Building, the chief of which are, the Body of *St. Francis de Borgia*, the Head of a *St. Ignatius*, different from the Patron of the Jesuits, and who was a Bishop and a Martyr; lastly, an Arm of the great *St. Francis Xavier*.

C H A P. XXIV.

Rome. Church called Chiefa Nuova. Its fine Chapels, and Tomb of Baronius. House of Cardinal de la Rovere, and its singular Infcription. Church of St. Maria dell' Anima. Stately Tomb of Pope Adrian VI. and his historical Epitaph. Another Tomb, of Charles Frederic Duke of Cleves, and its remarkable Infcription. Augustine Church and Convent, and their Singularities. Tomb and Epitaph of St. Monica, Mother to St. Augustine. The Jewish Quarter described. Several Particulars concerning that Nation, and their Religion. The Manner of baptizing converted Jews. Their excessive Authority in many noble Families; and virulent Invectives of the famous Quintus Sæctanus against this gross Abuse.

I Begin to grow tired of these numerous and prolix Descriptions of holy Places; and as I have Reason to fear they may likewise prove tedious to you, I shall conclude by mentioning only two or three Churches more, which are counted among the finest in Rome. The first is called Chiefa Nuova, and belongs to the Fathers of the Oratory. Its Vault, Loggia, Cupola, and Spaundrels, are richly gilt, and painted by Pietro da Cortona. Here are also two admirable Pieces, done by Barocci, representing the one, a Presentation, the other a Visitation of the Virgin Mary.

Nov. 3.
Church of
Chiefa
Nuova.

Around the Church are eleven Chapels, all very rich; but the most magnificent is that consecrated to St. Philip de Neri, where his sacred Body reposes under the Altar. 'Tis all over ornamented with the finest Marbles and Jaspers, and with the Portrait of the Saint, drawn by Guido.

Its fine
Chapels.

At one Side of the Altar lies buried the famous Cæsar Baronius, who belonged to the Congregation of the Oratory, and was promised the Cardinalship by Pope Clement VIII. for writing his voluminous History, principally in Favour of the Roman Pontiffs. Honest Laffels highly admired him for this very Thing, for he calls him: *Ecclesiæ Cocles, Cæsar Christianus, Orbis Locupletator*. "The Horatius Cocles of the Church, the Christian Cæsar, and the Enricher of the Universe."

Tomb of
Baronius.

The Library is both numerous and curious, containing, in particular, pretty many good Manuscripts: But I had not sufficient Leisure to examine them with Accuracy.

The Li-
brary.

Next Door to the Church stands a very plain House, said to have been formerly occupied by Cardinal de la Rovere, a great Favourite to Pope Sixtus IV. This Cardinal caused the following most whimsical Distich to be wrote on its Front, by which he wishes it an everlasting Duration:

House of
Card. De
la Rovere.

Stet

1707.
Nov. 3.
ROME.

*Stet Domus haec, donec fluctus Formica marinos
Ebibat, & totum Testudo perambulet orbem.*

“ May this House stand till such Time as an Ant has drunk up the
“ whole Ocean, and a Tortoise walked round the Globe!”

Church of
St. Maria
dell' Ani-
ma.

The next Church I intend to speak of, is that of St. *Maria dell' Anima*, belonging to the *German* and *Flemish* Nations. 'Tis of *Antonio Sangallo's* Architecture, and Pope *Adrian VI.* took a particular Care to render it stately and fine. Its Front and great Gate are most magnificent, and the Inside is adorned with Paintings and Statues of the very best Hands.

Stately
Tomb of
Adrian
VI.

Among a great many magnificent Tombs to be seen in it, the most remarkable is, no doubt, that of the said *Adrian VI.* The several Statues about it are of an exquisite Workmanship, and done by *Balthasar da Siena*; and the historical Epitaph of the Pontif is worth copying, as it does him strict Justice, and draws his true Character, in Opposition to the *Italian* Poets his Contemporaries, who seem to have conspired in inveighing against him in the most virulent Manner. The Epitaph is as follows :

His histo-
rical Epi-
taph.

HADRIANO VI. PONT. MAX.

Ex Traiecto insigni inferioris Germaniae urbe ; qui dum humanarum rerum maximè aversatur splendorem, ultrò à Proceribus ob incomparabilem sacrarum Disciplinarum Scientiam, ac propè divinam castissimi animi moderationem, Carolo V. Caesari Augusto Praeceptor, Ecclesiae Dertusensi Antistes, sacri Senatus Patribus Collega, Hispaniarum Regnis Praeses, Reipublicae denique Christianae divinitus Pontifex absens adscitus est. Vixit An. LXIV. Mens VI. D. XIII. Decessit XVIII. Kal. Octob. Anno à partu Virg. M.D.XXIII. Pontif. sui anno II. Wilhel. Enkenvoort illius benignitate et auspiciis Tit. SS. Jo. et Pauli Presbiter Card. faciundum curavit.

“ Pope *Adrian VI.* born at *Utrecht*, a considerable City of *Lower*
“ *Germany*, and naturally averse to all human Grandeur, was, partly on
“ that very Account, and to reward his great Modesty, but chiefly for the
“ Sake of his profound Learning in Divinity, gradually raised to the most
“ eminent Stations in Church and State. First of all he was appointed
“ Tutor to the glorious Emperor *Charles V.* then created Bishop, next
“ Cardinal; soon after Regent, or Administrator of all the *Spanish* Do-
“ minions; and last of all promoted, though absent, and by a special Di-
“ rection of Providence, to the supreme Rank of Head of the Holy
“ *Roman* Church. He died in the Year 1523, aged sixty-four Years, six
“ Months, and thirteen Days.

“ *William*

“ William Enkenvoort, who had been created by him Cardinal Priest, by
 “ the Title of *Saints John and Paul*, has erected this Monument to his
 “ Memory.”

1707.

Nov. 3.

ROME.

Other

Tombs;

that of the

Duke of

Cleves.

This same Cardinal is likewise buried in this Church, as is Cardinal *Andrew of Austria*, Grandson to *Ferdinand I.* Over-against the Pope's Tomb stands another, well deserving to be taken notice of. 'Tis ornamented with most beautiful Statues, and contains the Remains of a *Duke of Cleves and Juliers*, who being come to *Rome* under the Popedom of *Gregory XIII.* and in the Jubilee Year; died in that City just as he was on the Point of returning Home. Here is his Epitaph:

CAROLUS FRIDERICUS.

Juliae, Cliviae, et Montium Dux, Marchiae et Ravensbergi Comes, Ravensteini Dominus; Ingenio, ac supra aetatem rerum et linguarum variarum usu, singularique in Deum pietate clarus. Greg. XIII. Pont. Max. ad annum Jubileum Christiani orbis populos convocante, post adeptas in Avunculi sui Maximiliani II. Caes. Augusti Aula, aliisque in locis varios honores, Religionis et optimarum Disciplinarum studio Romam veniens, magnificentissime apud Pont. Max. excipitur, reclusa porta sancta in in solemnibus sacris, Gladio, Pileoque de more consecratis ab eodem Pont. honestatur. Omnibus Christianae pietatis officiis perfunctus, sacratissimique Jubilei beneficio expiatus, dum ad suos redire cogitat, à gravi morbo correptus, in terris, ut coelo frueretur, esse desit. Ejus funus Pont. Max. benigna voluntate qua venientem exceperat, aegrotantem inviserat, cum ingens omnium ordinum, Collegiorum, Sodalitatum frequentia convenisset, amplissimis Exequiis, et pompa magnifica, totius urbis summo moerore ac incredibili desiderio celebratum est.

And his

historical

Epitaph.

“ *Charles Frederic*, Duke of *Juliers, Cleves, and Bergen*; Earl of *La Mark and Ravensberg*, and Lord of *Ravenstein*, a Prince of a Genius
 “ vastly superior to his Age, distinguished by his Skill in Languages, and
 “ other useful Branches of Learning, particularly by his profound Vene-
 “ ration towards Almighty God; He having received the greatest Ho-
 “ nours at the Court of the Emperor *Ferdinand II.* his Uncle, and in
 “ many other Places, came last of all to *Rome*, in order still more to im-
 “ prove his Understanding, and chiefly to attend the Grand Jubilee pro-
 “ claimed by *Gregory XIII.* This Pope entertained him in the most mag-
 “ nificent Manner; and, as it is customary, with regard to Sovereign
 “ Princes, upon those Occasions, he solemnly blessed his Sword and Hat,
 “ at the Opening of the Holy Gate. This Prince, on his Side, perform-
 “ ed every individual Duty incumbent on pious Christians at such an im-

VOL. III.

B b

“ portant

1707. " portant Juncture; and thereby was entitled to all the Benefits intended
 Nov. 3. " by the Jubilee, especially the Expiation of all his Sins; which having
 R O M E. " obtained, and as he was preparing every Thing for homeward Journey,
 " a sudden and violent Fit of Sickness overwhelmed him, and made him
 " exchange this World for a far better. And whereas the Holy Father
 " had used him with the utmost Kindness while in Health, he likewise
 " most humanely visited him in his Illness; and after his Demise, attend-
 " ed his Funeral in great Pomp, being accompanied by all the religious
 " Orders, Corporations, and Fraternities of this Metropolis. Thus, this
 " worthy Prince was magnificently interred within this Church, amidst
 " the loud Lamentations and lofty Encomiums of Crowds of People."

The Cha- One of the Chapels of this Church is painted by *Salviati*, another by
 pels. *Julio Romano*, and two by *Carlo Venetiano*.

Augustine The last sacred Building of this City I shall mention, is the Church
 Church and Con- and Convent of the *Augustine Friars*, the former of which was raised
 vent. by Cardinal *d' Estouteville*, Archbishop of *Rouen*, and the then Pope's
Camerlingue, or Chamberlain. He embellished it in many Respects, es-
 pecially with a precious Image of the Holy Virgin, drawn by *St. Luke*
 himself, and brought to *Rome* from *Greece*.

A mira- You may well imagine that a Picture like this must of Course be mira-
 culous. And indeed, the special Faculty of the blessed Image is, the ef-
 Image. fectually driving away the Plague, tho' ever so violent and fierce. A pal-
 pable Instance of it is related in a Legend, which positively asserts, that
 Pope *Innocent VIII.* who died in the Year 1492, having carried it, in a
 grand Procession, from this Church to the *Vatican*, at a Time that this
 Calamity made a great Havock in the City, the Pestilence was all of a
 sudden stopped in its raging Career.

Tomb of Another great Curiosity of this Church is the Tomb of good old *St.*
St. Mo- *Monica*, Mother to the great *St. Augustine*. Its stands within one of the
nica. Chapels, and above the Altar. The pious Woman's Statue is placed upon
 it, which points at her dear Son standing over against her, and these
 Words come forth from her Mouth: *Hic est fructus lacrymarum mearum.*
 " This is the Fruit of my Tears." Beneath the Tomb is the following
 Epitaph:

And her
 Epitaph.

*Hic Augustini sanctam venerare Parentem,
 Votaque fer tumulto, quo jacet illa, sacro:
 Quò quondam grato, toto nunc Monica mundo
 Succurrat, precibus praeestet opemque suis.*

" Pay a due Veneration to the Holy Mother of *St. Augustine*, and pi-
 " ouly perform your Devotions upon this Tomb containing her precious
 " Remains; that she may be excited to do good to the whole World, and
 " and, in a special Manner, assist her zealous Devotees with her effica-
 " cious Prayers." The

The famous *Onuphrius Parvinus*, once a Friar of this Order, and extremely well versed in Ecclesiastical Antiquities, lies also buried in this Church.

1707.
Nov. 3.
ROME.

It contains likewise several beautiful Statues, the most remarkable of which is a *St. Anne*, and a *Madona*, both in Marble; the one done by *Andrew*, and the other by *James Sansovin*. The chief Pictures are drawn by *Mutian* and *Lanfranc*; particularly, a Prophet, by *Raphael*.

Of On.
Parvinus.
Statues
and Pic-
tures.
Chapels.

Among the Chapels, the most magnificent is consecrated to *St. Thomas de Villeneuve*, canonized by Pope *Alexander VII.* containing a vast Number of Votive Presents, and a very fine Picture, the Performance of *Guercini*.

As to the Convent, its principal Ornament is the Library, which may be ranked among the handsomest of this City. *Angelus Rocca*, Master of the Pope's Sacristy, made the Monks a Present of this curious Collection; but under this express Condition, that it should be constantly open every Day, and all Men of Letters allowed a full Liberty to peruse it as they thought fit, without any Obstruction.

The Li-
brary.

From this Convent we went to the *Jewish Quarter*, which is in a manner separated from the rest of the Town. In former Ages the Jews were permitted to settle indiscriminately all over this City: But Pope *Paul IV.* a *Neapolitan*, and a great Enemy to that poor scattered Nation, used them with the utmost Severity, forced them to sell all their Estates lying in the Ecclesiastical State, and allowed them to drive no other Trade than that of old Cloaths. Finally, to put a Mark of Infamy upon these poor Creatures, and to distinguish them from the *Christians*, he ordered them to cover their Hats with a Piece of orange-coloured Taffety, and to inhabit the aforesaid Quarter only; which on that Account is called, *Il Ghetto de gli Hebrei*.

Jewish
Quarter.

'Tis not only a distinct Place, but a kind of small Town by itself, having a Gate at each Extremity, which is shut up every Night, one ending at the *Pons Fabricius*, and the Keys of both are carried to the Governor of the City, who keeps them till next Morning. It chiefly consists of one single, but very long Street, and pretty much resembles the Ward inhabited by their Brethren at *Frankfort*. As their Number is said to amount to nine or ten thousand, they are, of course, exceedingly crowded in this small Compass; so that most of the Houses are stuffed with at least twenty, and even some with thirty People. All which, with their natural Nastiness, and their vast Heaps of all Sorts of Rags, must, of course, render every one of their little Cottages, and the whole Quarter in general, excessively nasty and unwholesome.

Descrip-
tion of it.

But, for all that, we had the Curiosity of entering into this frightful Dunghil, after having abundantly furnished ourselves with the strongest anti-pestilential Antidotes, such as Perfumes, Snuff, and the like. The first Man we met with was one of their Doctors, or *Rabbis*, who informed me of several Particulars concerning their religious Ceremonies. He told me, in the first Place, that they strictly observed all those prescribed by the Law of *Moses*, at least, as much as lay in their Power, excepting

Jewish
Ceremo-
nies.

1707.

Nov. 3.

ROME.

Their Polygamy.

Sacrifices, which they could not conveniently perform out of *Judea*, especially for want of *Cobens*, or Priests, duly qualified, though the *Samaritans* did not scruple to do it in the *Levant*.

He added, in the next Place, that their Brethren scattered up and down the East, practised Polygamy, as much as they thought it convenient; and if they did not do the same in the West, it was merely out of Regard for the *Christians*, to whom they were loth to give Offence; which, by the bye, I did not believe a single Word of, being fully persuaded, they would follow, in this Respect, the good Example of their Fore-fathers, and of the *Easterlings*, were they not kept in awe by the Laws of all *Christian* Countries.

How they circumcise

Thirdly, the *Rabbi* told me, that the Circumcision was not always, as it is commonly said, performed among them with a sharp Flint, but very often with the Nail, which the Priests let grow, for that Purpose, to a great Length; that this Method was extremely painful to the Child, but vastly more agreeable to God, and that they endeavoured to make it easy by sucking the circumcised Part, according to an old Statute of their Law, which says: *That if any one presumes to circumcise, and does not suck, he shall certainly have no Share in Israel.*

OtherParticulars concerning them.

Moreover, he informed me of the following Particulars: That few of the *Italian Jews* could speak *Hebrew*, but that most of them, and even many of their Women, understood it tolerably well, and that their Divine Service was constantly performed in that Language; that the most learned Men among the Western *Jews* resided at *Prague* in *Bohemia*, and at *Cracow* in *Poland*, where they had Academies, Professors, and created Doctors or *Rabbi's*; that nothing was more provoking to them at *Rome*, than an Ordinance of Pope *Gregory XII.* by which they are obliged, every *Saturday* in the Afternoon, to the Number of three hundred Men and Women, to hear a Sermon preached in the *Trinity Church*, near the Bridge *Sixtus*, against their Religion, by a *Jacobine* Friar, who has a Salary for that Purpose from his Holiness; that their *Rabbi's* are likewise under a Necessity of publicly hearing and answering all such Monks, who have a Mind to argue or dispute about their Tenets. He concluded by saying, that all this availed very little, *Christian* Doctors being seldom well versed in Scripture, scarce ever in *Hebrew*, and utter Strangers to the *Talmud*; and therefore entirely destitute of the properest Means to bring about their Conversion.

Baptism of Jewish Converts.

When some of them have a Mind to embrace the *Christian Faith*, they must generally stay till the *Saturday* of the *Holy Week* to be admitted to the sacred Ceremony of Baptism. That Day being come, they are conducted to the Church of *St. John de Lateran*, dressed in white Damask, with a Cambrick Band and a Silver Cross about their Necks. Then a Cardinal goes up to the *Baptistery of Constantine*, where he blesses the Water to be used upon that Occasion. Next the *Profelytes* are presented, one after another, by their Godfathers, and openly declare their Intention of adhering to

to the *Christian* Religion. This done, they stoop over the Fonts, and the Cardinal baptizes them, by pouring Water on their Heads with a large Silver Spoon; and immediately after a lighted Taper is given them, with which they processionally go into the Chapel of the same Baptistary, where they are confirmed, and then hear Mass.

1707.
Nov. 3.
ROME.

The Godfathers of these new Converts are most commonly Cardinals, and they never fail, immediately after their Baptism, to carry them about the Town in their Coaches, dressed in their white Sattin Apparel. This is done for about a Fortnight, and in order to make it known to all the World, that they are actually true *Christians*. When that is over, they lay aside their baptismal Accoutrements, and dress like other People.

How published about the City.

A particular Tax is laid upon the *Jews* at *Rome*, and they are likewise to furnish and pay for all the Race-Prizes which are run for during the *Car-naval*. But in return, their Brokerage and Rag Trade is very beneficial to them. The Popes, in former Ages, had always *Jews* for their Physicians, and employed them on many other Occasions; of late this Practice has been entirely laid aside, but for what Reason I cannot tell. And yet a great Number of them have found Ways and Means, by their Craft and intriguing Genius, to insinuate themselves into the good Graces of several People of the first Rank, and to get such a Footing in their Houses, as to domineer with a kind of absolute Power over the whole Families, and even over the Masters themselves.

Their excessive Power in noble Families.

Quintus Sæctanus, or *Monfig. Sergardi*, whom I have had so often Occasion to quote, strongly and most virulently inveighs against this intolerable Complaisance of the *Roman* Princes and Nobles towards such a contemptible Sort of People, and exposes the Ridicule of it in the most merry and elegant Style, in his thirteenth Satire. The Passage is pretty long; but as this Poet's Works are not very common in your Island, I hope it won't be less acceptable to you, than several others I have formerly produced in the Course of my Narration. Here are his Words:

Censured and ridiculed by the Poet *Q. Sæctanus*.

*Sed quâ bile feror, quoties penetrare reposta
Limina Nobilium, Solymæ de stercore curtum
Judeum, et croceos video regnare Galeros?
Est qui, sacratâ quamvis lustratus ab undâ,
Nil inconsulto faciat maturus Apellâ,
Tactaque perjuro non horret pocula labro
Sumere, communique solet coenare catino
Anseris arguti pulmonem, et sanguine mundi.
Hunc amat, atque olidis spurcata lagena salivis
Plus sapit. Ancillas, Famulos, Puerosque coercet
Ille supercilio: Domino conducit Agellum,
Imperat, et tetrica funestat imagine pupas.
Rem auget gnavus. Credo: Quin uxoris amicus
Est, ais, Elias, et quamvis sordidus Aaron.*

Profit

T R A V E L S

Profit amicitia, d sodes; justoque peracto
Tempore, jam tibi nascetur recutitulus Infans,
Qui suis parcat, cognataque Sabbata amabit,
Et decimo cautos impendet foenore nummos:
Paulatimque thoro solus, ficcusque cubabis,
Officium fatui verpâ subeunte Mariti:
Sic placitum uxori; Major fluit illa voluptas
Inguine Idumæo, peregrinaque mentula cunno
Delicias, Veneresque sapit. Permite Sodalem
Scilicet extorrem Mundo, Coeloque rebellem,
Filiolum veluti nostra sub Lege renatum;
Te merito expectant opprobria. Visere Cellas
Cur Virides properant, Pharii monumenta triumphi
Putidulasque Casas regali Syrmate verrunt
Patriciæ? Levis cur mordent crusta farinæ?
Quid quod, cum vetitus refecat præputia culter,
Ipsæ adstant, cupida mores, et discere ritus
Legales, Syriosque sonos garrire laborant?
Ac quoties Virgo rubris Hæbrea Capillis
Accedit Thalamo, nuptam comitantur, et ipsæ
Flammeolum digitis aptant, mulcentque pudorem.
Quin etiam Lychnos, et candelabra recenti
Cera augent, sacrâ forsan de sede petitâ,
Cui thus votivum, cantataque Myrrha pependit.
Si mihi legitimis mulier permissa tabellis
Turbaret socium, geniali pondere, lectum,
Haud equidem bipedis paterer commercia Monstri,
Nec nostro obscenæ regnarent limine Braccæ.
Roma, Triumphali frustra tibi servit in Arcu
Progenies Galilæa, tuos si foeda penates
Ingreditur, ridetque Titi perfrieta secures,
Ara velut Solymæ, venerataque Tempia manerent.
Jam subeat, teneatque domos; sed sulphure fractos
Sarciat ut calices, et putri pallia filo,
Umbricio et Tuccæ festis portanda diebus:
Aut potius veniat pictam mutare Saonam
Cum caligis, tritaque togâ, vetulisque Lacernis
Quæ macer Aoniâ servat Philodemus in arcâ,
Fejunisque vetat convivium Lurida blattis.
Hæ tibi si cessent causæ, diffinde prophanum,
Sordidulumque caput: fur est, aut Leno: minora
Flagitia, et Gentis sunt hæc peccata nefastæ.

CHAP. XXV.

Rome. The several Provinces and chief Towns of the Ecclesiastical State:

By what means acquired by the Roman Pontifs: They are now very poor, as well as the Metropolis, through the Tyranny of the Government. The many and dreadful Sackings Rome has sustained at different times, particularly under the Emperor Charles V. Perfidious, hypocritical, and cruel Behaviour of that Prince towards Clement VII. The Pope's Subjects excessively oppressed. Rome very desert, miserable, and no agreeable Habitation. Great Corruption of its Inhabitants. The Walls and other Fortifications of this City described.

AS we propose to leave this Metropolis in a few Days, and having given you, as I imagine, a sufficient Idea of the same, it will not perhaps be amiss to conclude by a short Account of the several Territories belonging to it, or, in other Words, of the whole Ecclesiastical State.

'Tis bounded, on the South, by the Great Dukedom of Tuscany and the Tyrrhenean Sea; on the East, by the Kingdom of Naples; on the North, by the States of the Republic of Venice, and the Adriatic Sea; and on the West, by the Mantuan, the Dutchy of Mirandola, and the Modenese.

It comprehends the Territory of the ancient Latins, or Latium, now called La Campagna di Roma; Bologna, now nicknamed La Grossa, or the Fertile, and the Country depending upon it; the Dutchies of Ferrara, of Urbino, of Spoleto, anciently Umbria; the Country of the ancient Piceni, now Marquisate of Ancona; the Territory formerly called Flaminia, at present Romagna; the Dutchy of Castro; the Country of Orvieto, and St. Peter's Patrimony.

The Latium has taken its Name à latendo, to conceal, because Saturn hid himself in this Country, in order to avoid the Resentment of Jupiter his Son; or, as some will have it, from old King Latinus, who first reigned in it; or, according to others, from latitudo, Breadth, by reason of its great Extent between the Sea and the Mountains. The principal Towns of this Province are, Rome, Alba, Ostia, Nettuno, Marino, Tusculum, or Frescati, Tivoli, formerly Tybur, Velletri, Setia, Sermonetta, Piperno, anciently Privernum, Terracina, or Anxur, and several others.

The Marquisate of Ancona contains the Capital of the same Name, Loreto, Recanati, Macerata, Tollerin, Camerino, Firmo, Osimo, called Auximum by the Romans and others.

In Romagna the principal Towns are, Ravenna, Rimini, Cesena, Cesenate, Forli, Forlimpopoli, Faenza and Imola.

1707. The *Bolognese*, besides the Metropolis, contains several other small
 Nov. 4. Towns, such as *Castel*, *Bolognese*, *Cento*, *Argilla*, and some Castles.

ROM E. To the Dutchy of *Ferrara* belong its Capital, *Comachio*, and a few
 Bolognese. others.

Ferrara. The Dutchy of *Urbino* has also a Capital of the same Name, *Senegallia*,
 Urbino. *Fano*, *Pesaro*, and the small Republic of *S. Marino*, which is in a manner
 independent.

Spoletto. In *Umbria* are *Spoletto*, its principal City, *Perousa*, *Fuligno*, *Affiza*,
Monte-Falco, *Spello*, *Terni*, *Narni*, and a few other inconsiderable Places.

Patrimony of St. Peter. Lastly, the *Patrimony of St. Peter* possesses *Viterbo*, *Monte-Fiascone*, *Or-*
viato, *Bolzena*, *S. Lorenzo*, *Aquapendente*, *Ronciglione*, and others.

How they came to be possessed by the Church. How and when the Church became Sovereign of all these Provinces,
 is not an easy Matter to determine. Most part of Historians are how-
 ever agreed, that at the time that both the *Lombards* and the *Exarchs* go-
 verned *Italy*, she was only possessed of the City of *Rome*: And indeed no
 Body can exactly tell in what manner she came by it, the pretended *Dona-*
tion of Constantine to *Pope Sylvester*, being looked upon as a mere Chimera
 by the best *Roman Catholic* Writers themselves.

Kings of France great Benefactors to it. The Truth of the Matter is, that *Pepin*, King of *France*, was the first
 who gave large Tracts of Land to the Holy See. *Leo* of *Ostia* expressly
 mentions this Fact in his *Chronicle of Mount Cassin*. This great King, says
 he, and by the Consent of his Children, gave to *St. Peter* and his Vicar sever-
 al Cities of *Italy*; for Instance, *Parma*, *Reggio*, *Mantua*, *Monte-Selice*,
 with the whole *Exarchate* of *Ravenna*; the Provinces of *Venice*, and of *Istria*,
 which before this belonged to it. Moreover, the Dutchies of *Spoletto* and *Be-*
nevento; and he signed this Deed of Gift himself, with his Sons, and all the
 Nobles of his Court, in the Year 774. *Charlemagne*, after the Overthrow
 of *Didier*, last King of the *Lombards*, confirmed this Donation made by his Fa-
 ther to the Holy See, to which he added a great many besides. *Lewis the Mild*,
 (*Le Debonnaire*) his Son and Successor, likewise enriched the Church with many
 Gifts. Thus we see, that by the Acknowledgment of *Italian* Authors
 themselves, the *Roman Pontifs* are chiefly beholden for their Grandeur and
 Power to the Kings of *France*.

Likewise Countess Matilda. In after-times, the Emperor *Henry V.* and Pope *Paschal II.* having had
 very great Differences about the *Collation of Benefices*, several of the Towns,
 which had been given to the Pope by *Pepin*, fell off, and adhered to the
 Emperor's Party; but in return, the Pontif got many others by the Death
 of the Countess *Matilda*, which happened in the Year 1115, and who left
 him, by Will, all her Territories in *Tuscany*.

Several new Sovereignities raised in Italy. On the other side, the Authority of both the Emperor and the Pope
 considerably decreasing in *Italy* by their many Quarrels, many Towns made
 a good Use of this favourable Opportunity to recover their ancient Free-
 dom. In the following Ages, the whole Country being in Uproar, and
 devoured by civil Wars, several *Italian* Lords rendered themselves Ma-
 sters of considerable Tracts of Lands and Cities; took Possession of *Vero-*
na;

na (as the Scaligers did); the Este Family of Ferrara; the Gonzagues of Mantua; the Castrucci of Lucca; the Malatesta of Rimini; the Sinibaldi of Forli; the Manfredi of Faenza; and the Venetians of Ravenna.

1707.
Nov. 4

ROME.

But in Process of Time, the Popes found Ways and Means, not only to seize upon most of the abovementioned Towns and Territories, but to take Possession of many others, sometimes by mere Force, and at other times by Stratagem and Cunning; such were the Dutchies of Urbino and Ferrara. And not contented with this, Urban VIII. was very near dispossessing the Duke of Parma, and seizing upon his whole Country; he having then a very powerful Army under his Command. But in this Attempt, he was happily checked by a League into which most Princes of Italy entered, who thought it high time to oppose this Torrent for their own Sakes.

Many
Lands u-
surped by
the Popes.

From this succinct Account it appears, that the ecclesiastical Domains, all together, make up a very considerable State; which, under proper Regulations and in better Hands, would infallibly be rendered one of the finest Countries upon Earth. But the Harshness, the Severity, and especially the Avarice of the Government, is such, that it is reduced to little or nothing; and become, in many Places, a frightful Solitude.

Papal Do-
minions
very poor.

The Capital itself, which, if we may credit Lipsius and Vossius, formerly contained near four Millions of Inhabitants, is now so thinly peopled, that it would be a hard Matter to count one hundred thousand in it; and even three Fourths of them would, I am persuaded, (upon a nice Scrutiny) be found Foreigners, Strangers, Servants of both Sexes, and Strumpets come from all Parts of Italy. So that the Roman Pontiffs and their Clergy might reasonably enough say after Lucan, with regard to this once flourishing and populous City:

And Rome
in parti-
cular.

stat teētis putris avitis
In nullos ruitura domus: nulloque frequentem
Cive suo Romam; sed mundi fæce repletam,
Cladis eo dedimus, ne nostro in tempore bellum
Jam posset civile geri: violentia tanti
Causa mali. Cedant feralia nomina Cannæ,
Et damnata diu Romanis Allia fastis.

The Sense of which Verses is: "The dreadful Overthrows of Canna and Allia were anciently less fatal to Rome than our own ill Management has been of late. 'Tis now become so desolate, the kindling of a new civil War is a Thing almost impracticable; and the old rotten Structures, raised by our Ancestors, and ready to drop, can hardly fall upon Citizens, since there are scarce any left among us: Or if Rome has any Inhabitants remaining, most of them are the Dregs and Scum of all Nations."

1707.
Nov. 4.

R O M E.
The many
Devasta-
tions It
has su-
stained.

I will readily grant, that this deplorable Condition may, in a great Measure, be imputed to the several Sackings and Desolations the City has from time to time undergone. It suffered the first under *Brennus*, in the Year 364. The second under *Honorius*, by *Alaric*, King of the *Visigoths*. The third by *Genferic*, King of the *Vandals*, in 455. The fourth in 476, by *Odoacer*, King of the *Heruli*. The fifth by *Theodoric*, King of the *Ostrogoths*, eighteen Years after. The sixth by *Totila*, King of the *Goths*, in 546. The seventh by *Astolfus*, King of the *Lombards*, under the Pontificate of *Stephen II.* who called *Pepin*, King of *France*, to his Assistance. The eighth happened under Pope *Formosus*, who likewise implored the Help of the Emperor *Arnolphus*; and this Prince took *Rome* by Force. The ninth was executed by the Emperor *Henry IV.* who, after a long Siege, subdued the City, in the Time of Pope *Gregory VII.* in 1084. The tenth and last, by Constable *De Bourbon*, Commander of the Emperor *Charles* the Vth's Army, under the Pontificate of *Clement VII.* and in 1527.

Clement VII. ex-communicates the Army of *Charles V.*

This Sacking was one of the most terrible which miserable *Rome* had ever sustained. It was besieged and taken by *Spanish* and *German* Troops, whom the Pope had excommunicated, in the following contemptuous Expressions: *Excommunicamus Carolum dictum Borbonii Ducem, et Exercitum ejus, partim ex Lutheranis, partim ex Marranis constantem.* "We hurl our ecclesiastical Thunders at *Charles*, commonly called the Duke of *Bourbon*, and his whole Army; consisting partly of heretical *Lutherans*, and partly of despicable *Saracens* and *Moors*."

Barbarities committed by it at *Rome*.

Enraged at this most insolent and unseasonable Excommunication, and likewise at the Loss of their General, who was killed in the Assault, the Army committed the vilest Outrages, and the greatest Barbarities all over the City; sparing neither Rank, Sex, nor Age; neither Sacred, nor Profane. Three Cardinals, viz. *Orsino*, *Cesis* and *Santiquatro*, were first put to Death; above five thousand Citizens met with the same Fate; and *Rome* was plundered and ransacked for eight Days successively and without the least Intermission or Mercy.

Perfidy of the Generals.

But what rendered this horrid Butchery still more abominable, is this shameful Circumstance: *Charles de Lanoy*, Viceroy of *Naples* for *Charles V.* had lulled the unhappy Pope asleep, by a sham Truce, for eight Months, which both of them had solemnly signed a little before. But notwithstanding this authentic Treaty, he fell upon *Rome* immediately after, and used it with the Barbarity declar'd above. Nay further, the Marquis *Du Guast*, *Don Fernand d'Alarcon*, and the Viceroy himself, came from *Naples*, with the utmost Diligence, to share in this noble Tragedy.

The Pope used with great Barbarity.

The first thing they did was to extort, Sword in Hand, four hundred thousand *Ducats* from the Pope for the Payment of the Soldiery. They next obliged him to deliver up the Castle of *St. Angelo*, *Ostia*, and *Civita Vecchia*; and then they seized the Pontiff himself; kept him in Prison seven Months within the City; whence he was afterwards, for the greater Security,

Security, conveyed to Gaëta. Guiccardine adds, that the Emperor had a great Inclination, for some time, to have him brought over to Spain, as he had before done Francis I. King of France; in order, said he, that he might have it in his Power to boast, that he had triumphed equally over Heaven and Earth.

1707.
Nov. 4.
ROME.

This Saying of Charles V. was intirely of a-piece with the Farce, and the hypocritical Part which he acted at Madrid, after the Desolation of Rome, and during the Pontiff's Imprisonment. He went into deep Mourning; ordered grand Processions to be made all over the City; forty Hours Prayers to be offered up to Heaven for the Deliverance of Pope Clement VII; and in order to mollify his hardned Heart, by the Pope's omnipotent Grace. A Behaviour like this perfectly agrees with the Spanish Proverb, which says: *La Cruz en los pechos, y el Diabala en los pechos*; "A Saint in Appearance, and a Devil in the main."

Great Hypocrisy of Charles V.

It was on account of this dreadful Judgment upon Rome, that the Protestants of Germany applied to It the famous Passage in the Revelations, Chap. xvi. where it is said; *Et Babylon illa magna venit in memoriam et conspectum Dei*; "And great Babylon came in Remembrance before God, to give unto her the Cup of the Wine of the Fierceness of his Wrath." The Ultramontain Catholics published, on the other hand, the following Lines on the same Version, the Sense of which is; "That ancient Rome was neither very good nor very bad under its former Governors; but that it was utterly undone by the pernicious Counsels and Management of its succeeding and profligate Rulers."

Reflexions upon this Calamity.

*Roma vetus veteres dum te rexere Quirites,
Nec bonus immunis, nec malus ullus erat:
Defunctis Patribus successit prava Juventus,
Quorum consilio præcipitata ruis.*

But notwithstanding all the above mentioned Devastations, the City and Ecclesiastical State, might, in a great Measure, have recovered their former Losses and Misfortunes, by a kind and mild Government. And indeed, a gentle Administration should, in a peculiar Manner, be seen in a Country, the Sovereign of which pretends to be the Vicar of Christ, the mildest, and most charitable of all Men. But the Popes, so far from following Christ's Example, treat their Subjects with full as much, if not more Cruelty and Tyranny, than the Sultans do the Turks and Greeks, who live under their Empire. This Oppression was typified admirably well by an Italian Wit, when he represented two Roman Fasces, or Bundles of Rods, with their Axes, both linked together with one and the same Chain, and a double Padlock. Under the Emblem was the following ingenious Motto: *Hoc Latio restare aiunt*. "This is all we have left of ancient Rome."

Great Tyranny of the Popes.

The City is about thirteen Miles in Circumference, but not a third of it is inhabited; the rest consisting chiefly of Villas, Gardens, spacious Convents, Churches, Palaces, and void Squares of a vast Extent. All

Rome is a general a poor City.

1707.
Nov. 4.
ROME.

these Buildings are indeed, for the most Part, exceedingly magnificent; but then private Houses are generally pitiful Cottages, which plainly denote the great Misery of the Inhabitants. In short, I cannot give a more natural Description of this City, than by mentioning the common waggish *Italian* Proverb: *Roma è composta d'una Chiesa, d'una Piazza, d'una Fontana, d'un Palazzo, d'una Casa di Putana.* "Rome is made up of a Church, a Square, a Fountain, a Palace, and a Bawdy-House."

And not
very plea-
sant.

Cassiodorus was pleased to say, that it was a kind of high Crime not to live in *Rome*, when it was in a Man's Power to do it: *Piaculi genus est absentem sibi Romam facere, qui in ea constitutis possit laribus habitare.* He might have had particular reasons for speaking thus of that City as it was in his Time; but he would certainly have changed his Note, had he seen it in its present Condition. I am sure, I myself would never chuse it for my constant Residence, and consequently am in no Want of this *Horatian* Admonition:

———
omitte mirari Beatæ
Fumum et opes, strepitumque Romæ.

"Leave off admiring the Smoak, the Wealth, and loud Noise, of happy *Rome*, as 'tis called."

Great
Corrup-
tion of its
Inhabi-
tants.

Notwithstanding its manifold superb Structures, this City is, in my humble Opinion, much inferior to that of *Naples*, at least in several Respects. What chiefly intices Strangers to come from all Parts of the polite World to visit it, is the Remains of the ancient *Roman* Grandeur, which I have endeavoured to describe, in the preceding Pages, to the best of my Abilities. But after all, I very much question whether they deserve the many Fatigues, and sometimes Dangers, which Travellers are forced to undergo, in order to obtain that Satisfaction. Not to observe, that little Advantage is to be got or learnt by conversing with the modern *Romans*; or rather, that so many vicious Practices, wicked Maxims, especially Diffimulation and the vilest Hypocrisy, are imbibed by being too frequently in their Company; that I am apt to think, after reflecting seriously upon this Matter, that it would perhaps be full as useful to your *English* Gentry, especially our young Nobility, to stay at Home, as to run the Hazard of forfeiting their Innocence, (particularly, that amiable Frankness and Sincerity so peculiar to the *British* Nation) among a Set of People who from their Infancy are used to put on a Mask, and scarce ever appear what they really are.

The City
Walls.

Give me leave to add one Word more, and that with regard to the Fortifications of this City. As they are very ancient, you will naturally conclude, that they must, of course, be very irregular and weak; and unable to sustain a long Siege, against an Army furnished and disciplined in the modern Way. The present Walls were raised, according to
vulgar

vulgar Tradition; by the Emperor *Aurelian*, and are defended, as some Persons say, by three hundred; or, according to others, by three hundred and fifty Towers, but without any Ditches round them. There are also three Corridors, or covered Ways, one above the other, which run all along the Wall, and are intended for the Use of, and to shelter the Soldiery, in defending the Town. They are intirely open towards the City, but, on the opposite or Country Side, are three Rows of Loop-holes, through which the Besieged may annoy the Enemy. But, as I have already observed, all this would be of little or no Signification, in case of a vigorous Attack; as was manifest from the last Siege laid to this City, by Constable *de Bourbon*, whose Army took it with little or no Trouble.

1707.
ROME.

'Tis quite otherwise with the *Borgo*, or that Part of *Rome* where *St. Peter's* Church and the *Vatican* Palace stand, it being fortified in the new Method, and as regularly as the neighbouring rising Grounds would admit. These Fortifications consist of Bastions and other Works suited to the Nature of the Soil; and are all covered with very strong, thick, Stone Walls. Very near is the Castle of *St. Angelo*, which I described before in the Beginning of this Article of *Rome*.

Other Fortifications of Rome.

CHAP. XXVI.

Journey from Rome to Naples. Remains of ancient Structures. Marino a Town, and La Fayola an high Mountain. Velitri, and a false Tradition concerning this Town. Its History, and the Description of it. An ancient Marble, and its Inscription. The Seats of three Roman Emperors, and Character of Otho. Sermonetta, and an old Inscription. Selia, formerly famous for its Wines. Lacus Pomptina, and its History. Circæum, a Promontory and not an Island, as called by the Ancients. History of that Place, and its Antiquities. Fable of Circe explained. Pretended Tomb of Elpenor. A very wide and very desert Tract of Land.

THIS Day we set out for *Naples*, and left the City by *St. John de Nov. 5.* *Lateran's* Gate, formerly called *Porta Cælimontana*. Soon after we entered a very spacious Plain, whence we see, for five or six Miles, the Remains of those ancient, grand Aqueducts, raised by the Romans, at an amazing Expence, in order to convey Water into the City. The most entire among them, is that which Pope *Sixtus V.* repaired, in order to bring the *Aqua Futurna* into that Quarter where formerly stood *Dioclesian's* Baths. Its modern Name is *Aqua Felice*, from *Felix*, the said Pope's Name, when but a *Cordelier*.

Ancient Aqueducts

Having

1707.
Nov. 5.
R O M E.
Grotta
delli Cen-
troni.

Having passed the *Torre di Mezza-Via*, so called from an old Tower standing about Half-way between *Rome* and *Marino*, we saw very considerable Ruins of ancient Walls, among which are several very high, wide Corridors, now named *Grotta delli Centroni*. Some Antiquaries think them the Remains of the *Roman Alcastri*, or Places where Prisoners of War were confin'd, till they could be disposed of by Sale or Exchange. Others are of Opinion, that they were a kind of Barracks for the *Roman* Soldiery, quartered here for the Security of the City. Be that as it will, by what is left of those Structures, we may conclude that they must have been of a prodigious Extent.

Marino,
a Town.

About Noon we arrived at *Marino*, where we dined. 'Tis the ancient *Lanum*; afterwards called *Villa Marii*, from a magnificent Country-Seat belonging to the famous *Caius Marius*, standing in its Neighbourhood. 'Tis now a tolerably-handsome little Town, about twelve Miles from *Rome*, situated on a very pleasant, rising Ground, in Form of an Amphitheatre; from whence we have a full View, on one Side, of Part of the ancient *Latium*, of the *Mediterranean* on the other, and of the City of *Rome* at the End of the Prospect. It now belongs to the *Colonna* Family, with the Title of Dukedom. The great Church was erected by a Cardinal of that Family, as likewise the Fountain standing very near the Town. This we learn from the following Inscription:

A Foun-
tain, and
its In-
scription.

*H: Columna S. Romanæ Ecclesiæ Cardinalis
Marinensium et Paliani Dux,
Sacri Romani Imperii Princeps,
Agrorum cultoribus aquarum venas aperuit.*

The
Town
described.

The abovesaid Family have here also a pretty good House and Garden, whither they generally retire, and spend Part of the Summer Season. Most of the other Houses are painted on the Outside, and handsome enough within. In the great Street, crossing the whole Town from one End to the other, is a tolerable good Fountain and Town-house. The Jesuits Convent is unquestionably the finest and richest of all the religious Houses in this Place.

Fayola, a
Mountain,
and its
fine Pros-
pect.

From *Marino* we went up a very rough, stony Mountain, by a perpetual Ascent of several Miles. 'Tis called *La Fayola*, and remarkable for nothing but Woods, and a vast Quantity of Buffaloes, with which the neighbouring Inhabitants plough their Lands; those Buffaloes being thought much stronger than Horses. These Woods were formerly very dangerous to Travellers, on account of the many Robbers who harboured in them: But Pope *Sixtus V.* found Means to extirpate those Villains. From the Top of the Mountain we discover, on the right, *Castel Gandolfo* and its Lake, likewise *Getta de Lavigna*, anciently called *Lanuvinum*, the Native-place of the famous Player *Roscus*, for whom *Cicero* made an Oration; and of the Emperor *Antoninus Pius*. This whole Country was,

in

in the Infancy of Rome, inhabited by an ancient People called *Antemnes*. The Descent of the Hill is paved, but greatly out of Repair, which occasioned an Accident to one of our Chaises; this stopping us for some Hours, and causing us to arrive pretty late at the next Town called *Velitri*, or, as the modern *Italians* call it, *Velletri*. 1707.
Nov. 6.
ROME.

The smallest and most inconsiderable Towns in this Country pretend, like Rome, to draw their Original from the remotest Antiquity. *Velitri*, in particular, boasts its having been built by *Electra*, Daughter to *Atlas*, and Mother to *Dardanus*, Founder of *Troy*. This was affirmed to me by a Half-scholar, who supped with us last Night. He even pretended to corroborate his Opinion by a curious, genealogical Etymology of the Word *Velitri*; and declared, that as the *Romans* had derived *Vesta* from the *Tuscan* Word *Esta*; *Velia* from *Elia*; *Veneti* from *Eneti*; they, in like manner, had formed *Velettra* from *Electra*, and which was afterwards corruptly termed *Velitri*. To confirm his Assertion still more, he alledged *Stephanus de Urbibus*, where this Town is named *Belletra*, agreeably to the ancient Greek Pronunciation; the People of Greece being accustomed to sound the Letter B, as V. Velitri, and Original of this Town.

However this be, *Ancus Martius*, fourth King of Rome, besieged and took this Town. After the total Destruction of *Priverum* and *Anxur*, it became the Capital of the *Volsci*, who raised in it a stately Temple to *Mars*, the tutelar God of that Nation; which was, for that Reason, called, *Urbs inclytæ Martis*, the celebrated City of *Mars*. It proved, some Ages after, so excessively troublesome to the *Romans*, and rebelled so often against them; that they at last thought it necessary to drive out the Inhabitants, and settle in it a new Colony of their own People: *Volscis devictis*, says *Livy*, *Lib. II. Veliternus ager ademptus est, Velitras coloni ab urbe missi, & colonia deducta.* Its History.

The most insignificant Inhabitant is ready to swear, not by his Maker, as is customary in heretical Countries, but by the most holy *Madona of Loreto*, that the Emperor *Augustus* was born in this City. This is likewise the general Opinion, even of the better Sort; tho' *Suetonius* positively affirms, that Rome was his native Place: Here follow his Words: *Natus est Augustus, M. T. Cicerone & Antonio Coss. IX. Kal. Octob. paullò ante solis exortum, regione Palatii ad Capita bubula, ubi nunc sacrarium habet, aliquantò postquam excessit constitutum. In Augusto Num. V.* Augustus not born here.

His Ancestors were indeed settled at *Velitri*, and one of its principal Streets was called *Vicus Octavius*, from their Name. There even was an Altar erected in honour of a brave and resolute Man of that Family, who hearing, whilst he was sacrificing to *Mars*, that the Enemies were ravaging and plundering the Country about the Town, suspended his religious Act, march'd out in Arms at the Head of the Inhabitants, fought and slew most of the Pillagers; and then returned with the greatest Tranquillity of Mind to end the intended Sacrifice. *Gentem Octaviam*, says once more *Suetonius*, *Velitris præcipuam olim fuisse multa declarant.* "Se-
" veral

1707. "veral Monuments prove, that the *Octavian* was one of the chief Families
Nov. 6. "of *Velitri*."

VELITRI
Its De-
scription.

This Town is ten Miles from *Marina*, not far from the Sea, situated on a Hill, surrounded by an indifferent Wall; and tho' not of a considerable Extent, yet a great many Vineyards and plough'd Lands are contain'd within its Precinct. *Pliny* praises highly the Wines of this Territory; but they are exceedingly degenerated since his Time.

And Sin-
gularities.

In the Middle of the Square stands a Bronze Statue of Pope *Urban VIII.* by *Cavalier Bernini*. The Pontiff is represented sitting, and in the Attitude of giving his Blessing to the People. Here is likewise a very ordinary Fountain. The principal Church is dedicated to St. *Clement*, Pope and Martyr, and built on the Ruins of the ancient Temple of *Mars*. Another Church called, of St. *Giovanni in plagis*, is erected on the Ruins of the Temple of *Hercules*.

An an-
cient Mar-
ble, and
its In-
scription.

The half-Scholar above hinted at, who accompanied us whilst we were viewing the Singularities of this Town, told me likewise, that there was anciently a pretty large Amphitheatre in it; and he proved his Assertion, by an antique Marble preserved in the Town-Hall, bearing the following Inscription.

D. D. N. N. VALENTINIANO ET VALENTE SEMPER AUGG. LOLCY-
RIUS PRINCEPS ET RECTOR CURIAE DUODENAE. AMPHI-
THEATRUM VETUSTATE COLLAPSUM, CUM PORTIC. POSTIC.
ET OMNI FABRICA ARENAE, AERE PROPRIO AD STATUM PRI-
STINUM REDUXIT - - - - -

Ginetti
Palace.

The Palace of the *Ginetti* Family, built by *Martin Lungbi*, is the greatest Curiosity in the whole Town. 'Tis remarkable for its agreeable Situation, magnificent Stair-Case, and Apartments, all adorned with fine Tapestry; together with a vast Number of Statues, Busts, valuable Paintings, and Antiquities. From its Platform, surrounded by a Ballustrade Breast-high, is a delightful Prospect over the Town, as well as over a vast Tract of Land and Sea. The Gardens are exceedingly large; and include several fine Groves, Palisades, and Fountains, whose Water has been conveyed hither, as far as from the *Fayola* Mountain, at an incredible Expence.

Other Par-
ticulars.

In the Neighbourhood of *Velitri*, on a Spot now called *Carrara*, stood anciently a Temple of *Diana*: And there the beautiful Statue of *Tarquin* the Proud was found not many Years since, purchased, at a prodigious Price, by Cardinal *Scipio Borghese*, Nephew to Pope *Paul V.*

Seats of
three Em-
perors here
formerly.

The Emperors *Tiberius*, *Caligula* and *Otho*, had each a Country-seat near this Town. The first stood in a Place now call'd, by Corruption, *Tivera*, and belonging to the *Gaëtani* Family. The second was remarkable for the famous Plane-tree mentioned by *Pliny*, under which fifteen People, with all their Attendants, could easily sit at Table. *Aliud exem-*

plum, says that Author, *Caii Principis in veliterno rure mirati, unius Platani tabulata, laxisque ramorum trabibus scamna patula, quindecim convivarum ac ministerii capace triclinio.* *Otho's* Seat was but a short Mile from *Velitri*, and on a Spot call'd to this Day *Colle Ottone*. Here his Remains were buried in haste, and without any Pomp, agreeably to his Will, as decreed by him immediately before he kill'd himself. *Celeriter, ac parvò cultu (ita præciperat) apud veliternam funeratus, XXXVIII. ætatis anno, & XCV. Imperii die. Suetonius in Othone.*

1707.
Nov. 6.
Rome.

I never meet with the Name of that Prince, who was a great Favourite to *Nero*, and shar'd perpetually in his dissolute Life, without calling to mind the concise, but fine Encomium, bestowed upon him by *Tacitus*, a Writer who was greatly averse to Flattery: *Alii diutius Imperium tenuerunt; nemo tam fortiter reliquit;* "Many Emperors reigned much longer, but none resigned the Empire with so much Resolution." Here follows another, written by a Poet whose Name I have forgot, which applauds his generous Death; and, at the same Time, severely censures his loose Life:

Character
of Emp.
Otho.

*Mollis Otho, ac summi nimium festinus honoris,
Munera Thuricremis cum Galba imponeret aris,
Cogitat infandas cædes, et sanguine gaudet
Cæsareo temerare manus; Regno inde potitus
Nil dignum peragit: propria fit morte celebris,
Atque trahit secum socias in fata Cohortes.*

Leaving *Velitri*, we went down Hill through an excessively rough Way, *Cora*, a but border'd on both Sides with Vineyards and Fruit-gardens. We then came into a large Plain, seven or eight Miles long, the Roads of which are sometimes good, and at other times very bad. As we travelled, we perceived high Mountains on the Left, most of them very barren, at whose Foot stands the little Town *Correa*, anciently named *Cora*. The rest of the Country is entirely level and desert, as far as *Sermonetta*, built on the Ruins of ancient *Sora*.

'Tis thirteen Miles from *Velitri*, in the Ecclesiastical State; 'tis a Dukedom, and belongs to the Family of *Gaetani*. 'Tis surrounded by a plain Wall, but standing on a high Mountain; the Access to it is so very difficult, that it held out a long Siege against the Army of *Charles V*, who, even after taking it, could not possess himself of the Castle.

Sermonetta, its Description and History.

Near the Post-house, where we changed Horses, I perceived an old Marble, with the following Inscription upon it:

1707.
Nov. 6.ROME.
An an-
cient In-
scription.

DIS. MANIBUS.

M. CALPURNIO. M. F. MEN.

VOSENNIO.

VIXIT. ANNIS XXX. MENS. IIX.

M. CALPURNIUS. M. F. MEN.

HILARIUS. MEDICUS. LUD. MAG.

FRATRI. PISSIMO. FEC.

Ancient
Ruins.

About four Miles beyond *Sermonetta*, we saw on the Left, and not far from the High-way, several old Ruins, and some Vaults, now called *Cisterna*; likewise the *Tres Tabernæ*, mentioned in *Cicero*, and in the *Itinerary of Antoninus*; and thought, by some, to be the *Three Taverns* spoken of in the Acts of the Apostles Chap. XXVIII. v. 25. where the Brethren went to meet St. Paul.

Setia fa-
mous for
its Wines.

A little farther stands the small Town of *Setia*, on the Top of a Mountain, quite covered with Olive Trees, and at whose Foot rise the Sources of the River called *Ufens* by the Ancients, and *Potatore* by the modern Italians. This Place was formerly famous for its good Wines; witness the Epigram of *Martial*, Epig. Book VI.

*Setinum, dominaque nives, densique trientes,
Quando ego vos, Medico non prohibente, bibam?*

And again in his thirteenth Book :

*Pendula Pomptinos quæ spectat Setia campos,
Exiguâ vetulos mittit ab urbe cados.*

Pliny especially informs us, that these Wines were extremely wholesome, and promoted Digestion; he adds, that *Augustus* chose to drink them preferably to the most celebrated Wines of his Time, and even to the *Falernian*. *Juvenal*, in his fifth Satire, ranks them far above the very best and most generous: He saying,

*Cras bibet Albani aliquid de montibus, aut de
Setinis, cujus patriam titulumque senectus
Delevit multâ veteris fuligine testæ;
Quale coronati Thræsea Helvidiusque bibeant
Brutorum et Cassi natalibus.*

And Plen-
ty of
Olives.

But 'tis now quite otherwise with *Setia* and its Hills, they producing only very poor Wines, and a small Quantity of these. But instead of them, there is great Plenty of Olives, and of the Plant call'd *Ficus Indica*. As to Orange Trees, which *Monsieur Misson* says he saw in great Numbers

bers about this Town, some extraordinary Calamity must have befallen them since he passed that Way; I assuring you that we did not perceive a single one.

Not far from hence begins the great Morass, or Lake called *Palus Pomptina* by the Ancients, once famous for the malignant Exhalations it emitted, and still emits towards the City of *Rome*. It took its rise, in old times, near *Velitri*, and extended as far as *Anxur*, now *Terracina*; but Part of it was drained by the Consul *Cornelius Cethegus*, as appears from *Livy*, who says: *Pomptinae Paludes à Cornelio Cethego Consule, cui ea Provincia obvenérat, siccatae, et ager ex iis factus.* *Augustus* did the same, and intended to drain the whole, in order to render the Air of *Rome* more healthy, but could never accomplish his Design. What renders it impracticable is, that several small Rivers, whose Course cannot be diverted, empty themselves into it. *Horace*, alluding to this drained Part of the Lake, says somewhere in his Art of Poetry:

—————*Sterilisque diu Palus, aptaque remis,
Vicinas urbes alit, et grave sentit Aratrum.*

From *Setia* we came to *Cafe Nove*, called a Village by Monsieur *Misson*, tho' it really consists but of one House, with Stables for Post-horses. Hence you may go by Water to *Terracina*, which is the shortest Way, but the travelling thither by Land is much the safest. On the Right stands the Mountain now called *San Felice*, or *Monte Circello*; declared by the ancient Poets to be an Island, and once inhabited by *Circe*, that famous Sorceress; who, after indulging her Passion with such Men as landed on her Coast, used to transform them, with a gentle Touch of her Wand, into all Kinds of Animals, such as Lyons, Bears, Wolves, wild Boars, Hogs, Monkeys, &c. These Particulars are elegantly described by *Virgil*, *Æneid*, Lib. VII.

*Proxima Circeæ raduntur littora terræ,
Dives inaccessos ubi Solis filia lucos
Assiduo resonat cantu, tectisque superbis
Urit odoratam nocturna in lumina cedrum,
Arguto tenues percurrrens pectine telas:
Hinc exaudiri gemitus, iræque Leonum
Vincla recusantum, et serâ sub nocte rudentum:
Setigerique Sues, atque in præsepibus ursi
Sævire, ac formæ magnorum ululare Luporum;
Quos hominum ex facie Dea sæva potentibus herbis
Induerat Circe in Vultus ac terga ferarum.*

But with due Deference to this Poet, who calls this Place an Island in his third *Æneid*, *Æeæ insula Circes*; and to *Homer* and some other Poets, who call it a Cape:

1707-
Nov. 6.

ROME.

Pomptina

Lake, and

its History.

Cafe Nove
and *Monte*
Circello.

Circeum
not an
Island, but
who a Cape.

1707.
Nov. 6.
Rome.

who represent it as such; as likewise to *Pliny* and *Solinus*, both saying of it, *Insulam immenso Mari circumfluam*; with due Deference, I say, to these famous Writers, this Mountain never was an Island, but a Cape or Promontory, projecting into the Sea, and united to the Continent by a Neck of Land. As *Homer* was never upon the Spot, and only heard of it from Greek or Phenician Mariners, who probably mistook it for an Island in passing by at some Distance; his geographical Error is very excusable: But that Roman Authors, who doubtless had seen the Place a thousand Times in their Journey from Rome to Naples, should commit the same Blunder, is quite unaccountable.

Its Anti-
quities.

Be that as it will, on this Promontary stood anciently a small Town, called likewise *Circaum*, whither *Tarquin the Proud* sent a Roman Colony. Here was likewise a Chapel consecrated to *Circe*; and an Altar, whereon Sacrifices were offered to *Minerva*. 'Tis recorded by *Strabo*, that a Cup was shewn there in his Time, which, according to Tradition, had been used by *Ulysses* for drinking, during his Abode with *Circe*. If this be true, why should we find fault with the good Catholics of *Languedoc*, who preserve, as two very valuable Relics, the Staff of the famous Pilgrim *St. Roch*; and the Wooden Bowl, out of which both this blessed Saint and his *Rocquet*, as he called him, *i. e.* his favourite Dog and his faithful Companion, always drank in their long Pilgrimages.

Modern
History.

In after times a Fortress was built on the Ruins of the ancient Town of *Circaum*, which served for a Retreat, or Asylum, to the Popes, when they happened to be drove from Rome. Nothing now remains of it; but a Castle named *San Felice*, raised by Pope *Celestin II.* who died about the middle of the twelfth Century. A few Towers are likewise scattered along the Shore, and furnished with Artillery, to hinder the Descents of an Enemy, or any piratical Invasions.

Pretended
Tomb of
Elpenor.

An ancient Tomb is shewn to this Day on the same Cape, and declared by Antiquaries to have been the Sepulchre of the unfortunate *Elpenor*, one of *Ulysses's* Companions; who being in Liquor, fell from the Top of the Houle into the Street, and dash'd out his Brains. This Story is told by *Ovid*:

*At miser Elpenor tecto delapsus ab alto,
Occurrit Regi flebilis umbra suo.*

Circe's
History
explained.

The Circumstance that probably gave rise to all those fabulous Tales concerning *Circe* and her Witchcrafts, is the Nature of the Soil of this Promontary, which formerly was famous for the many poisonous Plants and Herbs that grew and throve vastly well upon it. *In Italiae monte Circeo*, says an Interpreter of *Aristotle*, *fertur venenum lethale gigni tantâ vi, ut si cui aspergatur, confestim concidere hominem faciat, pilosque toto corpore defluere; cuncta corporis membra, ita dissolvat, ut pereuntium corporis superficies miserabili planè*

planè sit aspectu. "On a certain Mountain of *Italy*, called *Circeum*, grows
 "a mortiferous Poison of so virulent a Nature, that Bodies rubbed with
 "it suddenly lose all their Hair. It even penetrates into the very Bones,
 "disjoins all the Limbs; and consequently tortures the dying Patient to
 "such a Degree, that nothing can appear more frightful."

1707.

Nov. 6.

ROME.

As we travelled along, we saw on the Left some old Ruins, among
 which I counted twelve pretty large Arches, two Stories high, and
 supposed to be the Remains of an ancient *Circus*. Not so much as one single
 Habitation is seen between *Cafe Nove* and *Piperno*, so waste and desolate
 is the whole Country all around. This sad Condition of a Soil, which
 would certainly be very fruitful, were it well cultivated, is owing entirely
 to the Severity of Priestly Government; which, in all Countries where
 it has got the Upper-hand, brings inevitable Ruin. In short, after tra-
 velling thirty Miles through frightful Desarts, and in excessively bad Roads,
 we arrived, almost fatigued to Death, at the Post-house, situated at the
 Foot of the Hill whereon *Piperno* is built. There we expected to recruit
 our wearied Spirits with a good Supper and an easy Bed; but both, as
 happens very often in *Italy*, were equally bad.

A very
 desart
 Country.

*Sola quies somni pacem mortalibus affert
 Dum vivunt: nihil hac, nisi tetra insomnia turbent,
 Dulcius esse potest; nam curas atque labores
 Eximit, et blandis miseros amplectitur alis.
 Hanc homini tamen invidit natura quietem;
 Jussit enim ut dirus pulex, cimexque, culexque
 Morsibus inficerent hujus tam dulcia Pacis
 Gaudia, ne desint unquam mala nocte dieque.*

The Meaning is, that we went to Bed with empty Stomachs, as it were,
 and could scarce get a Wink of Sleep, by reason of Swarms of Vermin
 of every Kind, which annoyed us all Night.

1707.

ROME.

C H A P. XXVII.

Journey from Rome to Naples. Piperno a very poor Town. Privernum, an ancient City, and its History. Abbey of Fossa Nuova, and the Forum Appii. The Palus Pomptina, and various Attempts to drain it. The Appian Road accurately described. Its Extent and Breadth. Size of the Stones, and how strongly connected together. Its several Conveniencies and Ornaments. The Place from whence the Stones were convey'd not easily determined. The Pavement of all the Consular Roads made with vast Solidity. Other curious Observations upon the Via Appia.

Nov. 7.
Piperno,
and its
Situation.

THIS Morning, while our Horses were eating their Breakfast, in which they were much happier than their Masters, who could not get a Morfel of any Thing, we went up to view the Town, through a Road paved with Flints, and so vastly slippery that we had much ado to get forwards. Tho' the Structure of it be modern, 'tis yet a wretched Place, situated on a high Mountain, whence is a full Prospect of the little Towns *Magienza, Sonnino, Rocca-Seca, Asprano*, and some others, all built out of the Ruins of the ancient *Privernum*; some Remains whereof are still seen at about a Cannon shot from *Piperno*.

Ancient
Privernum,
and
its Hi-
story.

Privernum, according to *Virgil*, was the native Place of the *Amazon Camilla*, Daughter to *Metabus* King of the *Volsi*, who served against *Aeneas* in the Army of *Turnus* King of the *Rutuli*, and was treacherously slain by *Aruns*, whilst she was fighting with the greatest Bravery.

*Pulsus ob invidiam regno, viresque superbos
Priverno antiqua Metabus, cum excederet urbe
Infantem fugiens media inter praelia belli
Sustulit exilio comitem, Matrisque vocavit
Nomine Camillae mutilata parte Camillam.*

ÆNEID. L. XI.

A curious
one of an
Embassa-
dor of
that Town.

This Town is recorded in History on a much more remarkable Account. Its Inhabitants, together with the *Fundani*, having been routed by *Papyrius*; the Consul *Cn. Plautius* laid Siege to *Privernum* the following Year, and took it. He caused the Commander's Head to be struck off; and contented with this, immediately interceded for the rest of the Inhabitants. Their Ambassador being come to *Rome* along with him, and appearing before the Senate in a very humble Posture, sued the Fathers for Peace. One of the Senators having asked him, in a haughty Tone, *what*
Punish-

Punishment be thought his Fellow-Citizens had deserved, for taking up Arms against the Romans? "Such an one, answered that brave and generous Man, "as a People who fight for their Liberty can deserve." *Plautius* fearing that this bold Repartee might raise ill Blood in the Assembly, put another Question to the Embassador. *Supposing*, said he, *that at your earnest Request we should grant you a Peace, what do you propose to do in that Case?* The Embassador subjoined with the same Calmness and Resolution: "If it be a good and honourable one, we shall inviolably keep it: Otherwise it will be of course of very short Duration." This Greatness of Soul, instead of provoking the Senators, produced a quite contrary Effect. In short, the *Privernates* were forgiven, obtained an advantageous Peace, and likewise the Freedom of the City of *Rome*.

1707.
Nov. 7.
ROMA.

Their Town was for many Ages Capital of the *Volsi*, a warlike and powerful Nation, who gave the *Romans* a vast deal of Trouble during a great Number of Years. By its Remains we may conjecture that it must have been a very considerable City.

Piperno, like the abovemention'd little Towns, was partly built out of its Ruins. It belongs to the Pope, and was formerly an Episcopal See; but, on account of its Poverty, was united to that of *Terracina* by Pope *Honorius III.* Anno 1225. 'Tis now poorer than ever, as is particularly evident from the miserable Condition even of the Churches, which are scarce worth taking Notice of. What only renders it remarkable is, its Situation on a high Hill, whence we survey several Towns, the Ruins of old *Privernum*, the Sea, some Promontories, and the River *Amasenus*, which waters the adjacent Parts. The Inhabitants entertain a particular Veneration for *St. Sebastian* and *St. Thomas Aquinas*.

You'll naturally imagine we made no long Stay in this pitiful Town. After leaving it, we marched two Miles through very sandy Roads, and then entered a pretty large Forest full of Cork-Trees, bearing Acorns like Oaks. It belongs to a considerable Abbey named *Fossa Nuova*, and was raised on the Ruins of the *Forum Appii*. In this House died the famous *St. Thomas Aquinas*, as he was travelling, in 1274, to the Second Council of Lyons, in order to lay his Complaints before that Assembly against *Charles of Anjou*, King of Naples, and Brother to *St. Lewis*. 'Tis strongly suspected that he was poisoned by Order of that Prince. His Body was first conveyed to *Fundi*, and afterwards to *Toulouse* in France.

Abbey of
Fossa Nuova.

The *Forum Appii* was anciently a little Town where People used to take up Water in the Night, in order to arrive, by Day-break, at *Feronia*, a City about three Miles on this Side *Anxur*. Scarce any Thing but Watermen and Victuallers inhabited this Place. The Barges were towed along by Mules, and much in the same Manner as the *Trek Schnyts* are in *Holland*. *Horace* mentions all these Particulars in the merry Account he gives of his Journey from *Rome* to *Brundisium*; Lib. I. Sat. V.

Egressum

Ecce via in medio summis Amasenus abundans

Spumabat ripis : tantus se nubibus imber

Ruperat, &c.

Virg. Æn. Lib. XI.

1707.
Nov. 7.
ROME.

We travelled a pretty while along its Banks in a spacious Plain, bordered on one Side by the Sea, and on the other by a Chain of Mountains, at the Foot of which we marched several Miles. This Plain was formerly named *Campi Pometini*, from the Town *Pometia*, situated in the Middle of it, and which *Tarquin the Elder* destroyed, after driving out the Inhabitants.

The Rivers *Ufens* and *Amasenus* having, at once and in an extraordinary Manner, overflowed their Banks ; and several other Rivulets rushing impetuously down the Mountains much at the same Time, they altogether covered a considerable Part of this vast Tract of Land with their Waters ; and formed the vast Pool or Morass already mentioned, which the Romans called *Palus Pomptina*, from the Town of *Pometia*. I likewise observed, that Part of it had been drained by the Consul *Cetbegus* ; and that *Augustus* had attempted, but in vain, to clear the whole. Sometime before, *Julius Cæsar*, his Uncle, undertook this Work, but without effecting it. In after-times a Patrician, named *Decius*, with much Labour and Expence, drained some Parts of the Lake, the full Property of which was invested in him, as appears from a Letter of *Theodoric*, King of *Italy*, wrote to this Patrician ; and found among the Letters of *Cassiodorus*, Chancellor to this Prince. He there says : *Ad amplissimum Senatum præcepta transmissimus, ut definito nunc spatio, ad tuum pulchrè Dominium transeat, quod est à fœdis Gurgitibus vindicatum. Æquum est enim ut unicuique proficiat labor suus.* " 'Tis highly equitable that every one should enjoy the Fruit of his Labour ; wherefore I have acquainted the honourable Senate of *Rome*, that my Will and Pleasure is, that these Lands, which you have recovered by draining Part of this filthy Morass, should be declared your Property, by a legal Deed of Conveyance." Pope *Sixtus V.* was the last who exerted himself strenuously to compleat that great Design ; but he, like his Predecessors, made very little Progress in it. This Work is said to have cost him no less than two hundred thousand Ducats.

Between two or three Miles on this Side of *Terracina*, we met with a considerable Fragment of the ancient *Appian Road*. *Appius Claudius Coecus*, while *Censor*, began to pave it, in the Year of *Rome* 440, and under the Consulship of *M. Valerius*, and of *P. Decius*. The learned Dr. *Lassels*, always very well versed in History, uses the following most remarkable Words on this Occasion. *Appius Clodius*, a Roman Knight, caused this Road to be paved at his own Expence, when Consul. No less than four gross Falshoods are contained in this short Phrase. 1. The Name of *Appius*, was *Claudius* and not *Clodius*. 2. He was not a Knight, but related to one of the most

Appian Road, and Absurdities of Lassels.

1707. illustrious Patrician Families of Rome. 3. He was *Censor*, and not *Consul*.
Nov. 7. 4. And lastly, the Road was made at the public Expence, and not his own.

R O M E. *Pinarolo*, the Antiquary, shews himself as ignorant in ancient History
And of as *Lassels*, when he asserts, that it was *Appius the Decemvir* (so well known
Pinarolo. for his violent Usage towards the beautiful and chaste *Virginia*) who procured the Paving of this High-way: For this Man, named *Appius Claudius Crassinus*, was created *Decemvir* in the Year of Rome 301; that is, an hundred and thirty-nine Years before *Appius Claudius Coecus* obtained the Dignity of *Censor*. What a monstrous and unpardonable Anachronism is this, in a Man, whose chief Business was to search into the Roman History!

Ancient Roman High-ways. Before the Creation of the *Censors*, the City of Rome alone was paved with Stone, whereas the High-ways out of Town were only of Gravel. This we are positively told by *Livy*, when he says: *Censores vias sternendas Silice in urbe, Glareâ extra urbem, substruendas marcinandasque, primos omnium locavisse.*

Extent of the Via Appia. The *Appian Road* extended from the City Gate, called *Porta Capena*, to the Town of *Capua*. It ran between *Tusculum* and *Alba*, thro' *Aricia*, *Algidum*, the *Forum Appii*, *Anxur*, *Fundi*, *Formiæ*, *Minturnæ*, and *Sinuessæ*.

Error of Tacitus. 'Tis amazing how *Tacitus*, an Historian otherwise so accurate, could assert in so positive a Manner, that *Appius caused this Way to be paved from Rome to Brundisium*; since it is well known that the Roman Dominions extended, in those Days, no farther than *Capua*; not to mention that it is highly improbable the *Samnites*, the *Lucanians*, and the *Brutians*, who were then their most inveterate Enemies, would have suffered a Roman Magistrate to make and pave a Road, cross their Territory to the Sea Shore.

This Road went no farther than *Capua*. Once again, *Appius* carried it no farther than the City of *Capua*; and this is confirmed by *Diodorus Siculus*: *Appius Claudius*, says he, *Appiam Viam à se sic nominatam, magna ex parte duris lapidibus à Roma ad Capuam construxit, ac universum publicum ærarium exhaustit.* "This Road *Appius* called by "his own Name, and in a great measure paved it with very hard Stones "from *Rome* to *Capua*; the Charge whereof was so great, that the whole "public Treasury was exhausted." Had *Lassels* known this Passage, he would not have asserted, that this stupendous Work had been performed at *Appius's* Expence. *Procopius* says the same Thing, with this additional Circumstance; that a robust and nimble Man could perform the whole Journey, upon this Road, in five Days. *Hanc Appius Romanorum Censor ante annos nongentos struxerat, et à se dederat nomen: Longitudinem ejus quinque dierum spatio vir expeditus possit emetiri; ab urbe Roma Capuam pertinet.*

And not extended to *Brundisium* by *Augustus* or *Trajan*. Some Authors write, that *Julius Cæsar* had continued it from *Capua* to *Benevento*; and *Augustus* from this last City to that of *Brundisium*. A modern Writer will have it, that this was performed by *Trajan*; and grounds his Opinion on a Milliarey-pillar, still preserved at *Trani* in the Kingdom of *Naples*, with the following Inscription upon it:

IMP. CAESAR. DIVI NERVAE F.
NERVA. TRAJANUS. AUG. GERMAN. DACIC.
PONTIF. MAX. TRIBUNIC. POTEST. XIII.
IMP. VI. COS. V. P. P. VIAM. A BENEVENTO.
BRUNDUSIUM. PECUNIA. SUA. FECIT.

1707.
Nov. 7.
ROME.

But this modern is grossly mistaken, since it is obvious that the Road was paved from *Rome* to *Brundisium* long before *Trajan's* Time. Witness this Verse of *Horace* :

Brundisium Numici melius via ducat an Appi.

And *Statius* in *Sylv.*

Quà limite nota
Appia longarum teritur regina viarum.

From which it plainly appears, that the Meaning of the Inscription is, *Trajan* only repaired this Way from *Benevento* to *Brundisium*.

Be that as it will, this was not the only Work of *Appius Coecus*, whilst he was Censor; he likewise conveying the *Aqua Claudia* to *Rome*, by stately Aqueducts. And what is very remarkable, he was allowed to call both these wonderful Works by his two Names *Appius Claudius*; a Circumstance owing to the Inability and Indolence of his Colleague *C. Plautius*, who permitted him to transact every Thing alone, during the whole Time of their common Censorship.

The Road is wide enough for two Chariots to drive upon it with Ease, when they happen to meet; which exactly answers the Description given of it by *Procopius*: *Ea latitudine est via, ut duo Currus ex adverso obvii, liberè queant pervadere et commeari.* And yet the learned are not agreed about its precise Breadth. *Justus Lipsius* gives it twenty-three Foot. The Author of the *Mercurius Italicus* twenty-five. Monsieur *Misson* thirteen Foot eight Inches. Dr. *Burnet* only twelve; which last is certainly not sufficient for the Passage of two Coaches, nor even two *Roman* Chaises. With regard to myself, having measured the Way in several Places which are entire, I ever found it fifteen Foot broad, or thereabouts.

As to the Form and Size of the Stones, *Procopius* assures us they were all Square, he saying: *Quos lapides deinde politos, incisosque ad quadratam figuram junxit ordinavitque.* But this is an Error, and so gross a one, that I am apt to suspect that *Procopius*, who usually resided at *Constantinople*, never saw the Stones in Question. *Lipsius*, the Author of the *Mercurius Italicus*, and Dr. *Burnet*, declare the same, and undoubtedly after him. The first asserts that they are from three to five Foot large, and the last a Foot and half Square. But in this also they are mistaken; the Figure

1707.
Nov. 7.

R O M E.
They are
very close-
ly joined.

of these Stones being certainly, in general, irregular. The largest are not above three Foot in Extent, the smallest no less than one Foot, and all about twelve Inches thick, very hard, and of a blueish Colour.

But notwithstanding the great Variety and Irregularity of their Form, and the long Time the Road has been made, they are to this Day so perfectly joined, so closely connected; that having in many Places endeavoured to thrust the Point of my Sword between them, I never was able to do this effectually. This Particular is likewise taken notice of by *Procopius*: *Sunt tamen, says he, ita connexi, et validè inter se hærent, ut speciem præbeant visentibus, non conjunctos ita sed congenitos esse; et quamvis tot jam sæculis atterantur assiduis Plaustreis, Jumentisque, tamen neque serie sua vel minimum exeunt aut dimoventur, neque franguntur, vel levorem suum amittunt.* "They are so thoroughly united and linked together, as to appear one single and solid Body; and tho', for so many Ages, they have been trod upon by a numberless Multitude of heavy Carriages, and Beasts of Burden; yet, to this Day, they continue whole and sound, without being in the least shattered, split, or disjoin'd, or having ever lost their original Smoothness."

Stone Borders of this Road.

The Censors *Q. Fulvius Flaccus*, and *Aul. Posthumius Albinus*, in the Year of Rome 580, made a considerable Addition to this and the other Highways, by bordering them with paved Stones larger and higher than the rest, to make the Roads still more firm and solid; likewise to prevent their being overflowed by the Rain-water, either falling upon, or running into them by the Sides. These Borders were generally called *Margines*, tho' a Poet is pleas'd to term them *Gomphi*: *Et crebris iter alligare Gomphis.* *Statius Sylv. Lib. IV.*

Its Cippi, or resting Stones.

Caius Gracchus contrived another great Conveniency, and this for the *Via Appia* in particular. He placed on the Borders of the Road also a great many other Stones, still larger and higher than the former, and about twelve Foot one from the other. These Stones, called *Cippi*, were of singular Use to tired Travellers to sit a little; or wearied Porters to unload their Burdens, and take Breath; and even to Riders, who, in those Days, had no Stirrups for dismounting or remounting their Horses.

Milliary Pillars of great Use.

Gracchus caus'd likewise to be erected, on each Side of the Road, and from Mile to Mile, or at the Distance of a thousand Paces; small Pillars with Numbers upon them, shewing Travellers what Progress they had made in their Journey, and how much they had still to perform; which was a kind of Comfort to them, and an Encouragement to continue their Progress with Alacrity. This is an Observation made by *Quintilian*, when he says, *Iter facientibus multum detrahunt fatigationis, notata inscriptis lapidibus spatia.* "The Numbers marked on the several milliary Pillars, seem, in a great Measure, to alleviate the Fatigues of the harass'd Traveller." *Rutilius* the Poet express'd himself much to the same Purpose in the two following Lines:

*Intervalla viæ fessis præstare videtur,
Qui notat inscriptus millia crebra Lapis.*

1707.
Nov. 1.
ROME.

These Pillars, besides their Usefulness, were no inconsiderable Ornament to the Road, and formed a kind of agreeable Perspective. They were sometimes called *Signa*, or *Notæ*, but most commonly *Milliaria*, or *Lapides*.

What puzzles the Learned in general, and the Antiquaries in particular, Whence is, that not one Historian of those Times has given the least Hint concerning the Place whence *Appius Claudius*, *Flamminius*, *Æmilius* the Consul, and others, drew that immense Quantity of Stone employed by them in framing these famous High-ways; and which seem, by their entirely similar Colour, Hardness and Form, to have been hewn out of the same Rock or Quarry. The so often cited *Procopius* says only in general, that *Appius* had them from a foreign Country very remote from Italy. *Appius ex aliâ et longinquâ tunc, ut reor, Regione excisos lapides, et hos quidem Siliceos, ac naturâ durissimos in hanc viam vehendos curavit.*

The learned *Onuphrius Panvinus* will have it, that *Appius* caused these Stones to be cut out of two Mountains in Italy, the one standing near *Sinuessa*, the other between *Naples* and *Puzzoli*. *Gasper Paragalla*, a modern Author and a Neapolitan, pretends, That these Stones are of the same Nature with those wherewith the Streets of Naples are paved, and which are made of the *Ghiaia*, or liquified Matter which issues from the Bowels of Mount *Vesuvius*, and hardens in the Air. He even endeavours to ground his Opinion on these two Verses of *Virgil*:

*Vidimus undantem ruptis fornacibus Ætnam,
Flammarumque globos, liquefactaque volvere Saxa.*

As these Lines mention Mount *Ætna*, they might do something in favour of this Author's Conjecture, had he asserted, that *Appius* fetched these Stones from *Sicily*, in the middle of which that burning Mountain stands; but having spoke of *Vesuvius*, his Opinion is necessarily groundless, since this Mountain broke out first, and emitted Flames, Ashes and Stones, under the Empire of *Titus Vespasian*, that is, many Centuries after *Appius Claudius Coecus*. 'Tis therefore a Contradiction to affirm, that the Pavement of the *Appian Road* can be of the same Nature with that of the City of *Naples*.

The Notion of the learned *Panvinus* has no better Foundation, since no Geographer or Historian ever mentioned any other Mountain near *Sinuessa* than *Mons Massicus*, anciently so famous for its exquisite Wines; nor any other between *Naples* and *Puzzoli*, than the *Montes Phlegræi*, now called *La Solfatara*. Not to observe, that no Stones, resembling in any manner those of the *Via Appia*, are found in either of these Mountains.

With

1707.
Nov. 7.
ROME.
The Au-
thor's
Conjec-
ture.

Solidity of
the con-
sular
Roads.

Curious
Obser-
vations
upon the
Via Appia.

Entire
Fragments
of the
Via Appia.

With respect to myself, I think the Difficulty insuperable, as to the Place where the Stones in question were found, as ancient History has not left us any Thing upon Record concerning it: And how cotemporary Writers came to pass over this Particular in Silence is altogether unaccountable, unless we suppose that the Thing was obvious and perfectly known to every one in their Time; and that the Quarries might perhaps have been near at hand, along the Roads, and afterwards filled up.

The Reason why these celebrated Roads have stood firm, and without sinking in the least for so great a Number of Ages, is the Solidity of their Foundation. For I have observed in several Places half ruined, that the Pavement is by no Means laid upon the bare Ground, as is generally the Practice at present; but on a Layer of Stone called *Tophus* by the *Latins*, which is naturally soft and brittle, but hardens very much in the Air; and this Layer rests on a Bed of Sand thoroughly beat, and made almost as solid as the Stone itself. The Poet *Statius* confirms my Conjecture, when, speaking of the *Via Domitiani*, he says: *Illi saxa ligant, opusque texunt cocto pulvere, sordidoque Topho*. "The Workmen artfully bind the Stones together, and join the whole Work with Sand rendered solid, and with a dirty kind of Stone called *Tophus*, or Gravel-Stone."

I made another Remark, namely, that tho' Travellers are now obliged to take a long and round-about Way by *Casa Nove*, *Piperno*, and several other Places, it was not so in former Ages: For then the direct Road from *Rome* to *Capua* went certainly cross the *Palus Pomptina*. This is proved to a Demonstration by what I have frequently observed at a Distance; I mean several pretty large Fragments of the ancient Pavement appearing sometimes in the Middle of an inaccessible Morass, sometimes rising considerably above the Surface of the Waters, and at other Times half buried among the Ruins of Bridges and other Edifices. These several Disorders are unquestionably owing to great Falls of Waters, or to several Earthquakes; all which have, in a great Measure, turned topsy-turvy, and entirely changed the ancient Superficies of this Part of *Italy*.

But spite of these great Revolutions, we nevertheless found, before our Arrival in *Terracina*, an Extent of two or three Miles of this *Via Appia* pretty entire, and level with the Ground near it. We likewise saw now and then, and on each Side, some of the ancient *Margines* and *Gippi* standing; and here and there many Ruins of those Tombs, small Temples, and other Monuments, which anciently embellished very much this stately Road.

CHAP. XXVIII.

Continuation of the Journey from Rome to Naples. Boundaries of that Kingdom, and of the Ecclesiastical State. Fundi, and merry Story of its Podesta. Appian Road and Town of Itri. Mola, anciently Formiæ, and its happy Situation. Ancient and Modern History of that Town. An ancient Inscription. Formianum, Cicero's Country Seat. Ruins, History and Lake of Minturnæ. The River Liris or Garigliano, and its Course. St. Maria del Piano, and its Church. Sinuessæ, Ager Falernus, and Mons Mafficus. Two Fragments of the Via Appia. Francolisa, and History of Hannibal. A beautiful Plain leading to Capua.

AS we intended to reach *Mola* this Night, we had no time to spare to go up the Mountain on which *Terracina* stands. But being resolved to view that Town in our Return from *Naples* to *Rome*, I shall then give you a full Account of it; likewise of some Particulars concerning the Road we are now upon. After travelling some time, partly on level, and partly on rising Grounds; we came at last to an old Wall, fortified with a no less ancient Tower, which divides the Pope's Dominions from the Kingdom of *Naples*. The Place where it stands is not more than three Miles from *Terracina*, and called *Portello*. We here see a large Square Pile, with a Marble fix'd in it, containing the following Inscription;

*Philippo II. Rege Catholico regnante.
Perafanio Alcalæ Duce Prorege.
Hospes, hic sunt fines Regni Neap.
Si amicus advenis, pacata omnia invenies.
Et malis moribus pulsus, bonas Leges.
M. D. LXVIII.*

“ Traveller; Here are the Boundaries of the Kingdom of *Naples*. If you come as a Friend, you'll find every Thing to your Mind in this Country; all bad Customs being abolished, and very good Laws put in Force, under the Reign of the Catholic Monarch *Philip II.* and the Administration of *Perafanus* Duke of *Alcala*, Viceroy of *Naples*, in the Year 1568.”

From *Portello*, we continued our Journey on the ancient Pavement, as far as *Fundi*, where we only stopp'd an Hour to refresh ourselves. Whilst we were drinking a Glass, we received a strange Message from the *Signor Podesta*, or chief Magistrate of the Place; he sending us Word, That if

we

1707. we were Germans he would regale us with some good Wine to drink the Empe-
 Nov. 7. ror's Health; but if we were of any other Nation, he had nothing to say to
 R O M E. us. To this impertinent Compliment we returned, as you may well ima-
 gine, a suitable Answer. The Ambassador being gone, I told the Land-
 lord, that I was very sorry to see him and his Countrymen under the Go-
 vernment of such an ill-bred Fellow. Upon this, he inform'd me, that
 the Imperialists having conquered the Kingdom of *Naples* without striking
 a single Stroke; the Emperor had given the Town of *Fundi*, with some
 other small Fiefs, to Count *Mansfeld*, as a Reward for his many important
 Services, who had ever since, stiled himself *Prince of Fundi*. He added, that
 as this Nobleman usually resided at *Vienna*, on account of his Employ-
 ments, he had left his Secretary to govern the Town and Territory of
Fundi in his Name; which he too often did, with unsufferable Pride and
 Haughtiness.

Such a This little Story and Adventure diverted us very much, and put me in
 one in the mind that something vastly like it, had happened, above seventeen hun-
 Time of dred Years since, to our Friend *Horace* and his Fellow Travellers; and
Horace. that too in the very same Town where we were, and which we left in the
 same Manner the Roman Poet tells us he did.

*Fundos Aufidio Lusco Prætoræ libenter
 Linquimus, insani ridentes præmia Scribæ,
 Prætextam, & latum Clavum, prunæque Batillum. Sat. V. L. 1.*

Appian At our leaving *Fundi*, we again met with the ancient Pavement; which,
Road, and however, is not in so good a Condition as what we had seen before. It
Itri, a continues to the very Entrance of some high Mountains, which we passed
Town. over, and saw at the Foot of them several scattered Ruins of an ancient
 Temple. A little after, we travelled through the small Town of *Itri*,
 called *Lamæ* by the Ancients. It stands partly on the *Via Appia*, and
 partly on a rising Ground, and is commanded by a Castle. At last we
 arrived very late, and greatly fatigued, at *Mola*, where we met, according
 to Custom, with very bad Entertainment; as *Horace* did likewise in the
 same Journey.

*In Mamurrarum lassæ deinde urbe venimus
 Caupone præbente domum, miseramque Culinam. HOR. Ibid.*

Nov. 8. *Mola* is a very middling Town, raised on the Ruins of the ancient *For-*
Mola, ce- *miæ*, situated on the Sea-shore, and in a very pleasant Country, both for
 lebrated Fertility and the Temperature of the Air. This happy Situation has of-
 by *Mar-* ten been celebrated by the Poets of old, particularly *Martial* in this Epi-
tial. gram:

1707.
Nov. 8.
ROME.

O! temperata dulce Formiæ litus :
Vos, quum severi fugit oppidum Martis
Et inquietas fessus exuit curas
Apollinaris omnibus locis præfert.
Hic summa leni stringitur Thetis vento;
Nec languet æquor; viva sed quies Ponti
Pictam Phælon adjuvante fert aurâ.

In the three last Verses, the Poet praises especially the beautiful Prospect of the Sea near *Mola*, its constant Smoothness, and the gentle Heavings of its Billows. But I can assure you, that we found it quite otherwise; *Thetis* having been in a violent Rage all last Night, and still continuing unruly and outrageous in the highest Degree. That Storm hindered us from going this Morning, as we intended, to *Gayeta*, which is not above four or five Miles off. But we shall likewise supply that Defect at our Return from *Naples*.

This Town was not built by *Antiphates*, King of the *Lestrigons*, as Its ancient Monsieur *Misson*, and other Authors assert, but by the *Laconians*, according to *Strabo*. *Formiæ*, says that judicious Writer, *Latii oppidum, prius Hormiæ dictum, à Laconibus conditum, nomen à commoditate Portus accepit: ibi olim Antiphates Rex Lestrigonum imperitavit.* “*Formiæ*, a Town of “*Latium*, first called *Hormiæ*, was built by the *Laconians*, and had its “Name from the Goodness of its Harbour. It was formerly governed “by *Antiphates*, King of the *Lestrigons*.”

We have already seen that *Horace* names it, *Mammurrarum urbem*, and How this he does on account of the *Mammuræ*, an illustrious Roman Family, treated by which came originally from *Formiæ*. It was anciently a Roman Colony, the Romans, but after the total Defeat and Subjection of the *Samnites*, became merely a *Præfectura*, and remained in that Condition till the Triumvirs, *Octavius*, *Antonius* and *Lepidus*, who ranked it among the Military Colonies of *Italy*. In after times, and under the Emperors, it grew pretty considerable, as we learn from several antient Inscriptions preserved in it to this Day, the most remarkable of which is seen on the Pedestal of a Statue formerly erected by the Inhabitants in honour of the Emperor *Antoninus Pius*, and is as follows:.

IMP. CAESARI. DIVI. HADRIANI. FILIO.
DIVI. TRAJANI. PARTHICI. NEPOTI.
DIVI. NERVAE. PRONEPOTI.
T. ÆLIO. HADRIANO. ANTONINO.
AUG. PIO. PONT. MAX. TRIB. POT. XI.
COS. III. P. P.
FORMIANI. PUBLICE.

And old
Inscrip-
tion.

1707.
Nov. 8.

R O M E.

Antiqui-
ties of
Mola.

Imperti-
nence of
Lassels.

Its fine
Territory.

The *Via*
Appia.

Ruins of
Minturnæ

This unfortunate Town was miserably ransacked and destroyed by the *Saracens*, in 956, and its Bishoprick translated to *Gayeta*. It is likewise situated on the *Via Appia*; and all around it, are seen vast Numbers of Ruins of Tombs, and other Buildings. The most remarkable are those said to be the Remains of the *Villa Ciceronis*, or Country Seat which *Cicero* had in the Neighbourhood of *Formiæ*. He often mentions it in his Letters to his intimate Friend *Pomponius Atticus*, under the Name of *Formianum*. Here it was that this famous Orator endeavoured to escape into *Greece*, but was prevented and killed in his Litter by *Herennius* and *Popilius Lænas*, the vile Instruments of *Anthony's* Resentment.

Our judicious *Lassels* makes, upon this Occasion, a most admirable Observation. *I saw*, says he, *in a Garden, the Tomb of Cicero; at least I think it to be his, because this great Man had a fine Seat at Formiæ.* Then he adds these incomparable Words: *There is no Inscription upon this Tomb, because Prose lost the Faculty of Speech with the Life of Cicero; and Poetry would not do him the Honour of drawing up an Epitaph for him after his Decease, out of mere Spite and Resentment, because he had rendered Prose so famous by eloquent Speeches.* What a beautiful Encomium of *Tully* have we here! Did you ever see more Wit and Rhetoric crowded together in so short a Sentence? We are told, by ancient Authors, that this *Formianum* had belong'd, before *Cicero's* Time, to the first *Scipio Africanus*.

The adjacent Parts of *Mola* are very pleasant to this Day. Turn which Way you will, you see all around nothing but Gardens fill'd with the most delicious Fruits of all Sorts; or agreeable Hills covered with Olive Trees and Vineyards, producing very good Wines. *Horace*, and several other Writers reckoned the *Vinum Formianum*, or *Formian Wine*, among the very best of *Italy*. They observe, in particular, that it was fit to drink soon after it was made. *Formianum*, say they, *statim viget*. But what is chiefly remarkable in the Territory of this Town is, that several Places in it produce Sugar-Canes.

Going from *Mola*, we continued our Journey along the Sea-side, which was on our Right, we still travelling on the *Appian Road*. I shall observe, that 'tis very rough for Wheel Carriages, particularly Post Chaises; but commodious enough for those who travel on Foot or slowly; as *Horace* observes in the so often cited Satyr:

Hoc iter ignavi divifimus altius ac nos

Præcinctis unum: minus est gravis Appia tardis. HOR. SAT. V. LIB. 1.

Several Square Towers stand on the Sea-shore, and furnished with some Pieces of Cannon, to prevent the Descents of *Turkish* Corsairs, which they nevertheless too frequently make on this Coast; carrying off every Thing they can lay hold of, Men, Women, Children and Cattle. Having thus travelled eight or nine Miles on the *Via Appia*, which is here vastly rough, and out of Repair, we came near the Ruins of the ancient *Minturnæ*, consisting

sisting in the Remains of an old Amphitheatre, and many Fragments of other Buildings. We likewise see the Ruins of an Aqueduct above two Miles long, which formerly conveyed Water from the Mountain of Tra-
 jetto to Minturnæ. 1707.
Nov. 8.
ROME.

This Town was made a Roman Colony in the Year of Rome 455, and Its Histo-
 under the second Consulship of Appius Claudius Cæcus, and of Lucius Volum-
 nius Flamma. We are told that it extended as far as the Mouth of the
 River Liris, which divided it into two Parts, and consequently must have
 been pretty large. Ortelius assures us, that the Town of Trajetto, (which
 is both a Bishoprick and Dukedom, and situated on a Mountain to the
 Left, about two Miles from hence) was raised out of the Ruins of Min-
 turnæ.

It gave Name to the famous Morass, where Caius Marius, so famous for Lacus
Mintur-
nus.
 his Victories over Mithridates, King of Pontus, the Cimbri, and the Teutons,
 and for his seven Consulships, was forced to conceal himself from the Pur-
 suits of Lucius Cornelius Sylla, his inveterate Enemy. Out of this Morass
 he fled into Africa, where he was reduced to the sad Extremity of beg-
 ging his Bread from Door to Door. This Incident is related by all the
 Roman Historians, and Juvenal mentions it in the following Verses of his
 tenth Satyr :

*Exilium & carcer, Minturnarumque Paludes,
 Et mendicatus victa Carthagine Panis,
 Hinc causas habuere. Quid illo cive tulisset
 Natura in terris, quid Roma beatus unquam,
 Si circumducto Captivorum agmine, & omni
 Bellorum pompâ, animam exhalasset opimam,
 Cum de Teutonico vellet descendere curru ?*

Minturnæ is also famous for another Event, but of much later Date ; Modern
History of
Mintur-
næ.
 for 'twas in the Neighbourhood of it, that Pope John XI. (or X. accord-
 ing to some) and Son to Sergius III. his Predecessor in the Pontifical Chair,
 defeated the Saracens, with the Assistance of Alberic, Marquis of Tuscany.
 This Overthrow was so compleat, that all those Barbarians were drove
 out of Italy, a very small Number excepted, who took Sanctuary in the
 narrow Passes of Mount Garganus, now called Monte di Sant Angelo. But
 the Pope growing excessively insolent after this great Victory ; and his Ar-
 my being highly offended at his intolerable Haughtiness ; they fell tumult-
 uously upon him and cut him to Pieces. This memorable Battle was
 fought in the Beginning of the tenth Century.

Some time after we passed (over a Bridge of fifteen Boats) the above Gariglia-
no, a Ri-
ver, and
its Course.
 mentioned River Liris, call'd by the present Italians Garigliano. It was
 formerly the Boundaries of Latium on this Side, and its Source is in the
 Apennines, consisting of two Springs, which, dividing for a while, join at
 last below Sora. Silius Italicus mentions it in his fourth Book :

1707.
Nov. 8.
ROME.

— — — *Liris qui fonte quieto
Diffimulat cursum, & nullo mutabilis imbre
Perstringit tacitas gemmanti gurgite ripas.*

From *Sora* it runs through *Frigilla*, *Minturnæ*, the Country of the *Vestinians*; and after receiving the *Fibrenus*, the *Casinus*, and six other small Rivers, discharges itself into the Sea, near the *Lacus Feretalis*. *Martial* tells us, that the *Liris* abounded in Sea Onions.

*Ceruleus nos Liris amat, quem Sylva Maricæ
Protegit: hinc Squillæ maxima turba sumus.*

Victory
of *Pyrrhus*.

It was on the Banks of this River, that *Pyrrhus* King of *Epirus* gained his first Victory over the *Romans*, commanded by the Consul *Valerius Levinus*, the Year of *Rome* 471.

Two an-
cient
Towns.

Besides *Minturnæ*, there were two other Towns standing upon the *Liris*, the one called *Aufonia*, and the other, *Vestina*; but having been taken, Sword in Hand, by the *Romans*, they were both totally destroyed at once by the Conquerors, as we are told by *Livy*.

St. Maria
del Piano,
and its
Church.

After crossing the *Garigliano*, we leave the *Via Appia*, and take another Way over a long and pleasant Meadow, through which this River winds with agreeable Meanders. On the Left we see the little Towns of *Castel-Forte* and *Tuy*, the latter whereof is built on the Ruins of the ancient *Trifanum*. We then came to a Village named *St. Maria del Piano*. While our Horses were baiting, we entered the Church, which, as the Parish Priest told us, had been erected by *Mainfroy* King of *Naples*. 'Tis supported by sixteen Columns of Granite and other Marble. I took particular Notice of a Marble fix'd in the Wall of a round Chapel, on the Side of the Choir, with the following Inscription:

An old
Inscrip-
tion.

*Thomas Dætus nobilis Miles Sueffanus, & Delitia Gaëtola
Cajetana Consortes, Sacellum hoc Deo Optimo Maximo-
que dicarunt, regnante Manfredi Rege, anno salutis
M. CC. LXII. Vetustate collapsum Frater Joannes Dætus
Sueffanus Miles Hierosolimitanus restauravit, anno Christi
M. CCCCC. XII. Nonis Junii.*

" This Chapel was consecrated to Almighty God by *Thomas Dætus*, a
" noble Knight, and his Wife *Delicia Gaëtola Cajetana*, in the Reign of
" King *Mainfroy*, anno 1262. And falling down through old Age, was
" rebuilt by Brother *John Dætus*, a Knight of the Order of *St. John* of
" *Jerusalem*, in the Year 1512.

Sinuessa,
Ager Fa-
lernus, &c.

To the left, and opposite to the abovesaid little Town of *St. Maria del Piano*, we see on a rising Ground the Town of *Sinuessa*, being a Duke-
dom,

dom, and belonging to a Grandee of Spain. A little beyond is the famous Tract of Land, called by the Romans, *Ager Falernus*; likewise the Hill named *Mons Massicus*; both so highly applauded by all the delicate Tipplers of ancient Italy for the Excellency of their Wines. I shall enlarge a little more on all these Particulars at our Return.

1707.
Nov. 8.

ROME.

Next is St. *Agatha*, where we found a Fragment of the ancient *Appian* Pavement; and another much longer and more entire at *Cascano*, a Village, which it goes quite through: And yet Monsieur *Misson* has not scrupled to assert, *That nothing of that Road is to be seen, after passing the Garigliano.*

Appian
Road.

About an Hour after, we passed, by a Stone Bridge, the small River of *Francolisa* *Francoli*, which runs pretty near a little Town of the same Name. An ancient Itinerary of Italy (one of my *Vade Mecums*) places here the old *Turris Francolisa*, near which *Fabius Maximus* was encamp'd, when *Hannibal*, waylaid, through Mistake of his Guides, was drawn into Defiles, or difficult Passages, where he must necessarily have been cut to Pieces, with his whole Army, had he not found Means to extricate himself by a Stratagem worthy his Sagacity and great Experience.

Continuing our Journey, we found several Places, where the Government have been obliged to cut a Road in the rocky Mountain; and a little after, we descended into a vastly spacious Plain, planted with great Quantities of Corn, Vines, and all Kinds of Fruit Trees. This Plain led us through a long beautiful Way, as far as *Capua*, which we discovered at the Distance of seven or eight Miles.

A noble
Plain.

C H A P. XXIX.

Journey to Naples. Capua, a very indifferent City, built out of the Ruins of ancient Capua, but not on the same Spot. Its great Calamities. Volturno, a River, and its Course. Vast Number of old Inscriptions at Capua; and five particularly remarkable. Churches, Palaces, Situation, and Fortifications of this City. Learned Men born in it. History and Writings of the celebrated Antonius Campanus. Campania Felix, a most delightful Region, and highly commended by the Romans. Poetical Encomium of it. Glami, a River. Aversa, a Town, and Fragment of the ancient Via Capuana. Another beautiful Tract of Land. Arrival in Naples.

MODERN *Capua* is not on the same Spot where formerly the ancient *Capua*, so renown'd in History, stood; but about two Miles from it, and was partly built out of its Ruins. 'Tis now a small Town, and makes but a very indifferent Appearance. Its Streets are in general

Nov. 9.
Capua, an
indifferent
City.

very

1707.

Nov. 9.

ROME.

very narrow, ill paved, extremely dirty, and thin of People. Had old *Capua* been in no better Condition, and not more alluring than the present, *Rome* must have been undone: For *Hannibal* would not have been invited by Luxury and a Multiplicity of Pleasures to make any Stay here; nor would his Army have been intoxicated and softened by its Delights. Had this been the Case, we may easily guess what would have been the Fate of a City and a People who had been so often defeated.

Built out
of the Ru-
ins of old
Capua,
but not on
the same
Spot.

Some Authors relate, that new *Capua* is raised in the same Place where formerly stood the small Town of *Casilinum*, which resisted all the Attacks of the brave *Carthaginian* General. They ground their Conjecture on a Passage of *Livy*, who, speaking of this last Town, says: *Quæ urbs Vulturno flumine dirempta, Falernum Agrum à Campano dividit.* "Which City, divided by the River *Vultur*, separates the *Falernian* from the " *Campanian* Territory." In Confirmation whereof they quote the following Words of the *Chronicon Cassiniense*, wrote by *Leo* of *Ostia*: *Circà annos à Christo nato Octingentesimum, cum ob commorantium facinora, Capua, quæ antè quindecim annos in monte Trifino ædificata, sæpius igne cremaretur; consilio habito, Lando comes et Landolfus Episcopus, cum cæteris propinquis suis, illam apud pontem Casilini, sicut hodie cernitur, condiderunt.* "About " eight hundred Years after Christ, as the City of *Capua*, built fifteen " Years before on Mount *Trifinus*, had had the Misfortune of being several Times consumed by Fire, by the Wickedness of its Inhabitants; " Count *Lando*, and Bishop *Landolfus*, after holding a Council, resolved " together with their Relations, to build the Town that now stands near " the Bridge of *Casilinum*; which accordingly was done." Be that as it will, we are sure, that ancient *Capua* having been demolished by the *Lombards*, Part of its Ruins were employed in raising the new One.

Its History.

It has suffered, at different Times, many grievous Calamities. About the Year 875, *Lewis II*, Grandson to *Lewis the Mild*, entered *Italy* at the Head of a powerful Army; took this City (which had revolted) after a three Months Siege, and ruined a great Part of it. Afterwards the *Saracens* ran sack'd it more than once. *Conrad*, Son to *Frederic II*, gave the Plunder of it to his Soldiers, and demolish'd its Walls; and under the Pontificate of *Alexander VI*. it met with much the same barbarous Treatment. At first it was only a Bishopric; but Pope *John XIII*. when he crown'd the Emperor *Otho II*. made it an Archiepiscopal See.

Volturno,
a River,
and its
Course.

The *Volturno*, or, as the Ancients called it, *Vultur*, a very middling River, and yet the largest of the Kingdom of *Naples*, washes the Walls of that Side of the City by which we entered it. It rises in the *Apennine* Mountains, not far from the Sources of the *Liris*, and is at first, like the other River, a very small Rivulet: But sometime after, swelled by the additional Waters of many Springs, it runs for thirty Miles thro' the Country of the ancient *Samnites*, and the Plain of *Venafro*; afterwards thro' that of *Alifano*, then waters the *Campagna Felice*; and lastly, after flowing by the Walls of *Capua*, falls into the Sea, the Place where, according

according to *Varro* and *Strabo*, stood the Town called, anciently, *Vulturnum*, and now *Castel à Mar di Boturno*.

The Poet *Lucan*, speaking of the several Rivers which descend from the *Apennine* Mountains, mentions the *Vulturnus* and the *Liris*, or *Garigliano*, as the most considerable, next to the *Tyber*:

1707.
Nov. 9.
ROME,
Mentioned by *Lucan*.

*Dexteriora petens montis declivia, Tybrim
Unda facit Rutubamque cavum. Delabitur inde
Vulturnusque celer, nocturnæque editor auræ
Sarnus, et umbrosæ Liris per regna Maricæ.*

No City in *Italy*, *Rome* excepted, contains a greater Number of ancient Inscriptions, and which were, no doubt, brought hither from old *Capua*. Were I to collect them all, they would form a pretty large Volume: But as this would be a very tedious, and perhaps useless Task, I selected such only as appeared to me the most curious, and are very little worn by Time. The first is near the *Augustin* Convent.

Five curious ones.

D. M. S.
M. VESERIO. M. FILIO. PAL. JUCUNDIANO.
PRAEF. FABRUM. ADCENSO. VELATO. PROCUR.
ALIM. VIAE. FLAM. II. VIR. DESIGNATO.
SACRIA. JUCUNDA. MATER.

The next is in a Gentleman's House:

T. AVONIO. MARCELLINO. V. C.
CONS. CAMP. PATRONO. DIGNISSIMO.
OB INSIGNIA BENEFICIA. QUIBUS. LONGA. POPULI.
TAEDIA. SEDAVIT. UNIVERSA. PLEBES. CAPUANA.
CENSUIT PONENDAM.

I do not well remember where I met with the third:

L. VALERIO. L. F. PYDENTI.
HIC. CUM. ESSET. ANNORUM. XIII. ROMAE. CERTAMINE. JOVIS. CAPITOL.
LUSTRO. SEXTO. CLARITATE. INGENII. CORONATUS. INTER. POETAS. LATINOS.
OMNIBUS. SENTENTIIS. JUDICUM.
HUIC. PLEBES. UNIVERSA. CAPUENSIS.
STATUAM. AERE. COLLATO. DECREVIT.

The two following are seen over-against the Post-house; besides the Inscriptions, four Figures in Bas-relief rise from each Marble:

Q. HOR-

1707.
Nov. 9.
Rome.

Q. HORDIONIUS. HORDIONIAE.

SEXTUS. FURIUS. SEX. F.

Q. HORDIONIUS. Q. HORDIONII. F.

LVC. CHIFO.

L. Q. L. Q. L. Q. Q.

SIBI. ET. SVIS.

SIBI. ET SUIS.

Churches
and Pa-
laces.

The Church of the *Annoniade* is worthy of Attention, on account of its Architecture, particularly its Altars and Cielings, which are adorned with fine Paintings, Carvings and Gildings. The *Dominican* Church is likewise remarkable for some very good Pictures, and for its Cloysters: But with regard to that of the *Cordeliers*, and all the other Churches, not excepting the Cathedral, they scarce deserve notice. The most considerable among the Palaces are that of the Archbishop, and the Town-House.

Situation
and Forti-
fications.

Capua is situated in a very pleasant and fruitful Country, on the Left Shore of the *Vulturnus*, and about twelve Miles from the Sea. Its Fortifications are pretty good, consisting of Bastions, Ravelins, and other Works, all covered with Free Stone. The River, as well as its Castle, likewise contribute very much to its Strength.

Its Learn-
ed Men.
History of
*A. Cam-
panus*.

This City has given Birth to several learned Men, and among others, to the famous *Antonius Campanus*, whose Fortune was subject to many Vicissitudes: He had this in common with *Erasmus*, *Cardan*, and several other illustrious Men, viz. that he was a Bastard in a double Sense, I mean, Son to a Priest. His Birth was likewise very singular, his Mother being delivered of him in a Garden, and under Laurel Trees.

His Edu-
cation.

At three Years of Age he lost his Father, and soon after his Mother. In this forlorn Condition he was taken Care of by his Relations, who, at first, employed him in the meanest rural Occupations, such as keeping Hogs, &c. But quickly perceiving that he possess'd a bright Genius, and had a strong Passion for Learning, they put him out to Service at an honest Priest's of *Galuzzo*, who grew vastly fond of him, taught him the little *Latin* he himself knew, and then sent him to *Naples* to compleat his Studies; which he partly did under the celebrated *Laurentius Valla*.

Great
Prefer-
ments and
Disgrace.

After staying six Years in that City, he went to *Perugia*, where he taught Grammar, and soon got acquainted with the Cardinal of *Pavia*, who treated him with the utmost Kindness, and persuaded him to devote himself to the Court of *Rome*. By his Recommendation he was appointed *Major-domo* to Cardinal *Saxo-Ferrato*. Pope *Pius II.* being informed of his Merit, gave him the Bishopric of *Cortona*; and soon after translated him to that of *Teramo*. The succeeding Pontiff (*Paul II.*) indulged him likewise the highest Marks of his Favour, and sent him into *Germany* along with the Cardinal of *Sienna*, who went thither in Quality of Legate. After his Return *Sixtus IV.* bestowed upon him three Governments successively, viz. *Todi*, *Foligno*, and *Molisa*. But having wrote a Letter to the Pope, in Favour of the Inhabitants of this last Town, and expressed in pretty strong Terms; his Holiness resented it to such a Degree, that he removed him

him from that Post, and could never be softened, whatever *Campanus* could say or do in his Defence.

Under these Circumstances he retired to *Naples*, and there entered into the Service of King *Ferdinand*, who nominated him his Secretary. This Mark of Distinction excited the Jealousy of the Nobles, which *Antonius Campanus* being unable to bear, resigned his Employment, and went to *Florence*. During his Abode in that City, he endeavoured, by the Intercession of his Friends at *Rome*, to pacify the Pope, but in vain; the Holy Father continuing inexorable. Touched to the quick at this unaccountable and ill-grounded Severity, he could not forbear letting fall, among his many other Lamentations, the following remarkable Words. He declared, "That it was infinitely better to live among *Turks* and Infidels than among *Christians*; That, should he take it into his Head to go and dwell with the former, he would open the Eyes of the whole World; and set, in its strongest, its true Light, the Malice, the Perfidy, the Wickedness, the horrid Vices and lewd Life of the latter; particularly the Enormities of the pretended Holy City of *Rome*; but that he would more especially reveal the cruel Persecutions he himself had suffer'd; and this for no other Reason, than the Humanity and Charity he had shewn to a Town, of which he was Governor; and for having interceded in Favour of its unfortunate Inhabitants." His Anger was so violent, that he seemed once resolv'd to put this bold Design in Execution; but the Reflection on his advanc'd Age, and his Rank, made him alter his Mind.

From *Florence* he retired to *Teramo*, and thence to *Sienna*, for which Town he always entertained a singular Affection, on account of his dear Friend and Patron *Pius II.* who was born there. In this City he died, the 15th of *July*, Anno 1477, and the sixtieth of his Age. His Works were printed at *Rome* eighteen Years after, in a Folio Volume; containing several excellent practical Tracts, Orations, and Letters; the Life of his Benefactor *Pius II.*; that of *Andrew Braccius*, an eminent Warrior of *Perugia*; and eight Books of Epigrams, many of which are in a very loose Strain, and strongly tainted with the strange Licentiousness of that Age. But to return.

The whole Face of the Country between *Capua* and *Aversa* is equally, and in the highest Degree, fruitful and pleasant. It abounds in all Things necessary to Life, and even to Luxury, as Wood, Corn, Wines, Fruits, Garden-stuff of every Kind, and of a delicious Taste. No Wonder therefore that the *Romans* of old were so much enamoured with *Campania Felix*, this being Part of the enchanting Tract of Land in question. Here we see, among many other pleasing Objects, Trees loaded both with Fruits and Grapes, rising, as it were, from amidst the lofty, thick-sown Corn; and, among these doubly fruitful Trees, a prodigious Sight of Mulberry-Trees, whose Leaves are the natural Food of Silk-worms, which breed and thrive here to Admiration. In short, this Country is in every Respect so beautiful, that the Ancients called it, by way of Eminence, *Campi Stellati*, "the

1707.
Nov. 9.

ROME.

His other
Misfor-
tunes, and
remark-
able
Words.

Death and
Writings.

*Campania
Felix*, a
most de-
lightful
Country.

1707.
Nov. 9.
Rome.

"starry Fields;" *i. e.* blessed with the most benign Influences of Heaven. Not contented with this Epithet, *Pliny* gives it still a more exalted Character, when he most elegantly and truly styles it: *Opus Gaudentis Naturæ*, meaning by this emphatical Expression, that Nature produced this admirable Spot with a particular Pleasure, and while she was in her best Humour. Give me leave to add this short poetical Encomium of a Land so exceedingly pleasant, and which is a kind of Recapitulation of what I before declared in its Favour:

Poetical
Encomi-
um of it.

*Hic Ver assiduum, atque alienis mensibus æstas;
Bis gravidæ pecudes, bis pomis utilis arbor;
Bis gravidæ fruges, et Bacchi Massicus humor.
Talem dives arat Capua, et vicina Vesuvo
Ora jugo, et vacuis Clanius non æquus Aceris.*

Glanis, a
River.

We continued our Journey over a delightful broad Way, and, as it were, thro' a thick Forest of the above-said Fruit and Grape-bearing Trees; and soon after passed a Bridge called *Ponte-Affelice*, under which flows the *Glanis*, anciently named *Clanius*. This River, a little beyond the Bridge, forms a Sort of Lake or Morass, above two Miles in Extent, and afterwards falls into the Sea.

Aversa,
and Frag-
ment of
the Via
Capuana.

Having crossed this River, we immediately entered the Town of *Aversa*. Near the Gate I perceived a Fragment of an ancient paved Road; and took it, at first Sight, for Part of the *Via Appia*; but remembering that *Appius* had carried it no farther than *Capua*; not to mention that the Highway from that City to *Brundisium*, or *Brindisi*, as it is now called, does not pass by *Aversa*, I concluded, that the said Fragment was some Remains of the Consular Road, formerly known under the Name of *Via Capuana*, and mentioned by *Pliny* in the following Words: *Per agrum Atellanum ducta fuit, Strataque nigris Silicibus Via Consularis, à Capua Puteolos ferens.* "The Consular Road, paved with black Stones, and leading from *Capua* to *Puzzoli*, was carried thro' the *Atellanian* Territory." I was confirmed in my Opinion by the general Consent of such Historians as have spoke of *Aversa*; they all agreeing that this Town was built on the Ruins of the ancient *Atella*, a City formerly surrounded with strong Walls, very populous, and possessing vast Numbers of Cattle. On the Borders of *Apulia* and *Campania*, is a Place called to this Day *Attella*.

A de-
lightful
Country.

As we wanted to be early at *Naples*, we did not stop at *Aversa*; for which Reason I shall suspend my Account of it till our next Journey this Way. We found the Road more and more beautiful; and perceiv'd nothing but enchanting Objects, which Way soever we turn'd our Eyes. I am surpriz'd the Poets did not take it into their Heads to place the *Elysian* Fields in this delicious Region.

Arrival at
Naples.

To conclude, after crossing a pretty long Suburb, we entered *Naples* by the *Capuan* Gate; and alighted at the *Three Kings*, this being reckon'd one of the best Inns in this charming City.

CHAP. XXX.

Naples. Poetical Description of that Kingdom, and general Account of the Capital. Its ancient and modern History. Short Description of this City and of its Government.

TIBURE prospecto, Latæque insignibus urbis
Marmoribus (licet hæc cupidos explere tuendo
Sufficient, tot sunt artis miracula priscae)
Non sum animi dubius quin ardua tecta videre
Parthenopes etiam cupias, venerandaque Busta
Divini Vatis, felix quem Mantua coelo
Eximium veluti Solem, toto edidit Orbi,
Sincerique sacros Cineres, hic quippe Maroni
Proximus ut Musæ est, sic est quoque proximus Urnæ.
Eccè igitur celebres Sirenis nomine muros
Euboicis canimus fundatæ civibus urbis,
Æquoreasque arces, extremaque brachia Portus;
Et ductum cava Pausilypi per viscera Montis
Coecum Iter: Ænariam, Prochyta, Bæasque calentes;
Misenum et Baulos, et mœnia prisca Dicarchi,
Lucrinumque Lacum, et fauces grave olentis Averni,
Enatunque novum Montem, Camposque Phlegæos,
Et sævam exhalans tetro Specus ore Mephitim;
Stagnumque Agnanum, Strepitumque Acherontis avari;
Et veteres cumas, cumeæque antra Sibyllæ.
Parte alia eversas Pompeii atque Herculis urbes,
Monstraque Vesuvi ruentis in aëra flammis.
Diva fave Vates, et grandibus annue Votis,
Da vocem ex adytis, Phoebi veneranda sacerdos,
De Tripode et Lauro tua sacra Oracla reclude,
Enthea labra movens, animis teque insere nostris
Dum claras recolo Sedes, Regnique beati
Divitias biferique soli miracula canto.

Nov. 10.
and 11.
Poetical
Description of the
Kingdom
of Naples.

Before I come to the Description of this City, it may not be improper to make some preliminary Observations concerning its Origin and History. If we may credit *Diodorus Siculus*, *Hercules* was the true Founder of *Naples*: This was likewise the Notion of *Oppian*. Others declare that it was built by the *Phoceans*; and others again by *Ulysses*, who named it *Parthenope*. To give an Air of the greater Probability to this last Story, we

1707.
Nov. 11.
NAPLES.

are told, that it was so called in memory of one of the *Sirens*, who, not being able to detain that *Greek Hero* by the Harmony of her Voice, was so fir'd unto Rage and Despair, that she threw herself from a Precipice; and was buried on the very Spot where now stands the Church of St. Gio: Maggiore. This we are told by the learned *Jovianus Pontanus*, Lib. VI. *Belli Neapol.*

Various
Opinions
about it.

Other Authors assert, that it took its Name from *Parthenope*, Daughter to a King of *Thessaly*, who conducted thither a Colony from the Island of *Eubœa*, now called *Negrepont*. *Dionysius Alexandrinus* affirms, that it owes its Origin to one *Phalerus*, Tyrant of *Sicily*, which is confirmed by *Tzetzes*, the Commentator on *Lycophron*. *Strabo* makes it much older, he laying it down as a fact, that *Naples* was founded by the *Rhodians*, long before the Institution of the *Olympic Games*. *Rhodi*, says he, *multis annis antequam Olympia instituerentur; ad hominum salutem navigabant; unde et usque in Iberiam profecti; ibi Rhodum condiderunt, postea à Massiliensibus occupatam, apud Opicos verà Parthenopem*. "The *Rhodians*, long before the Establishment of the *Olympic Games*, used to exercise Navigation for the Good of Mankind; and for that Purpose sailed as far as *Iberia*, and there built the Town of *Rhodus*, which was afterwards inhabited by the *Marseillans*; and they raised that of *Parthenope*, in the Country of the *Opici*." Now all Authors are agreed, that the *Opici* and *Osce* were two Nations settled in *Campania*.

Built by
the Cumans.

But the most generally receiv'd Opinion is, that a considerable Number of *Cumans*, or Inhabitants of *Cuma*, having deserted their Country, went and settled in this City, then called *Parthenope*; and that their Fellow-Citizens, fearing their own Town would be depopulated, on account of the Charms of the former, came suddenly one Day in a Body, took it by Surprize, and entirely destroyed it. Sometime after this violent Execution a dreadful Plague afflicted *Cuma*; when the Inhabitants having Recourse, for Aid, to the Oracle of *Apollo*, then so famous in their Country; the God's Answer was this: *That the Pestilence would never cease till such time as they should restore Parthenope to its former Condition*. Accordingly they went to work, and in a little Time re-built the whole City, and gave it the Name which it bears to this Day, viz. *Neapolis*, or the New City; and that, to distinguish it from the Remains of the old One, situated on the neighbouring Hill, and which they, for that Reason, called *Palæopolis*, or the Old Town.

And very
ancient.

Be that as it will, it plainly appears, from these several Names, that *Naples* was anciently built by *Grecians*; and consequently that *Solinus* is grossly mistaken when he says: *Parthenope quam Augustus Neapolim esse maluit*. "That *Parthenope* was called *Neapolis* by the Emperor *Augustus*." Since long before that Prince's Birth it bore the last-mentioned Name. 'Tis very probable that *Naples* existed many Centuries before *Rome* itself, since *Ovid* asserts positively that *Aeneas* sailed in Sight of *Parthenope*, in his Way to consult the *Cumæan Sibyll*. Here follow his Words:

*Has ubi præteriit, et Parthenopeia dextra
Mœnia deseruit, læva de parte canori
Æolidæ tumulum, et loca fœta palustribus undis,
Littora Cumarum vivacisque Antra Sibillæ
Intrat, &c.*

1707.
Nov. 11.
NAPLES.

It was originally of an oval Figure, and enlarged at different Times, as *Naples* enlarged by *Augustus*. is plainly perceived by some Remains of its ancient Walls, seen to this Day at *St. Pietro à Majella*, and in several other Places. *Augustus* was the first who enlarged *Naples*, as is evident from an old Marble, found in digging the Foundation of the Church of *St. Giacomo de gli Italiani*, standing in the Street *Dell' Olmo*, the Inscription whereof is as follows :

IMP. CAES. DIVI. F. AUGUSTUS.
PONTIFEX. MAX. COS. XIII. TRIB. POT. XXXII.
IMP. XVI. PATER PATRIÆ.
MURUM. TURRESQUE. REFECIT.

'Twas enlarg'd, a second time, by *Hadrian*, who, *Anno Dom. 130*, in- And several other closed some Valleys within the City, as related by *Jovianus Pontanus* : The third Augmentation was by *Constantine* the Great about 308 : The fourth, by *Belisarius*, who, after destroying some Part of it, raised it anew, and made considerable Additions. This was in the Year 540, and under the Empire of *Justinian* : The fifth was by *Innocent IV.* *Conrad*, Son to the Emperor *Frederick II.* had treated this ill-fated City with the utmost Barbarity, and entirely raz'd its Walls ; but the abovesaid Pontiff, out of mere Compassion, repaired all the Mischiefs ; and enlarged the City considerably about 1253 : The sixth was in 1270, by *Charles I.* King of *Naples* : The seventh by *Charles II.* his Son, who, in 1300, removed, at a pretty considerable Distance, the Gates called *Ventosa*, *Capuana*, *Petrucchia*, *del Pendino* ; and surrounded the City with Walls, made of Square Stones, Part whereof are still seen without the Royal Gate, behind the Monastery of *St. Sebastian*. The abovementioned Prince built likewise the Castle of *St. Erasmus*, on the Summit of the Hill which commands the Town. The eighth Addition was by King *Ferdinand I.* He built the Walls and Towers of a Stone called *Piperno* ; carried them as far as *St. John Carbonara*, and removed the Gates *Del Mercato*, and *Di Forcella*, to the Place where they now stand.

The ninth and last Augmentation of *Naples*, was under the Empire of *Charles V.* *Don Pedro of Toledo*, Viceroy of the Kingdom for that Prince, The last Enlargement under *Charles V.* began it in 1537. He removed the old *Royal Gate* (now *dello Spirito Santo*) that of *D. Orso*, at present, *Di Constantinopoli* ; that of *S. Gennaro*, which has preserved its ancient Name ; and that of *Petrucchia*, now *Di Chiaja*. This Viceroy set back the City Walls, from the Foot of the Mountain St.

1707. St. *Erasmus*, quite to the back Part of the Convent of St. *John Carbonara*,
 Nov. 11. as likewise those on the Sea-side, by the Removal of *Porta Caputa*, now
 NAPLES. named *Del Vino*. He likewise enlarged the *little Mole*, by changing the
 Situation of the Church and the Hospital of St. *Nicholas*, and erecting
 them on the Spot where they now stand.

Situation With regard to the ancient *Palæpolis*, various are the Conjectures con-
 of old Pa- cerning its Situation. *Pontanus* places it at the Foot of Mount St. *Erasmus*;
 læpolis. *Leandro Alberti* and *Ambrogio Lione* in the Place where now stands *Poggio*
Reale; *Celano* and *Sicola* pretend that it stood in the lowest Part of the
 City, and on the Sea-shore; others fix it opposite to the small Isle of *Nisida*,
 where is *La Gajola*; and others again, in that Part where we see the fine
 Tract of Land or Walk, called *Chiaja*, leading to the *Pausilipas*.

United to Whatever may be in all this, 'tis certain that *Palæpolis* was, for a long
 Naples. Time, a distinct City from *Parthenope*, since the Etymology of the latter
 comes from *νέα* and *πόλις*, i. e. new City, and of the former *παλαιή πόλις*,
 old City. Besides, *Livy* declares expressly, that *Q. Publius Philo*, the Con-
 sul, encamped with his Army between *Palæpolis* and *Neapolis*. However,
 they at last were both joined, and called by the latter Name, as being the
 most considerable of the two.

Its ancient For several Ages, it had a Republican Form of Government, and was
 Govern- subject to a Body of Magistrates, very much resembling those of the Ro-
 ment. man Commonwealth. They had particularly a *Vice Consul* over *Campania*,
 whose Office was very like that of the *Censors* at *Rome*. We learn this
 Circumstance of the *Neapolitan* Government, from an ancient Marble
 now seen before the Church of St. *Maria della Rotonda*. Its Inscription is
 as follows.

POSTVMIVS LAMPADIVS
 VICE-COS. CAMP.
 TEMPLA. CLIVOS. ET PLATEAS
 NEAPOLEOS. RESTITVI CURAVIT.

And Al- The *Neapolitans* were afterwards intimate Friends and Allies with the
 liance with *Romans*; and as a Testimony of their Fidelity and Affection, they assisted
 the Ro- them considerably in the greatest Distress to which they were ever reduced,
 mans. viz. after the famous Battle of *Cannæ*, which had brought the *Romans* to
 the very Brink of Ruin. In those deplorable Circumstances, the *Neapoli-*
tans sent the *Romans*, by Way of Present, forty large Gold Vases of an
 extraordinary Size, in order to supply their extreme Necessities. This ge-
 nerous Gift was so acceptable to the *Roman* Senate, that, after applauding
 to the Skies, the Kindness and Zeal of their Confederates, they returned
 back all the Vases, one excepted, which they preserved merely as a Monu-
 ment of their good Intention, and to retain a Sense of Gratitude in the
 Hearts of the latest Posterity.

The

The City continued in the same Frame of Mind with regard to the Romans, under the Consuls, and afterwards under the Emperors, till the Reign of Justinian, when Totila, King of the Goths, took it by starving the Inhabitants. After being subject to the Goths, it past to the Dominions of the Lombards; and successively to those of the Greeks, the Saracens, the Normans, the Suevi, the House of Anjou, the Arragonians, the French; and lastly, to that of the Austrian Family. All these Revolutions were occasioned as follows.

1707.
Nov. 11.
NAPLES.
Revolutions of
this City.

From the Normans, the Kingdom of Naples passed into the House of the Suevi, by the Marriage of the Emperor Henry VI. Son to Frederick Barbarossa, with Constantia, Daughter and Heiress of Roger King of Sicily and Naples; who, by the Way, caused the following vain Motto to be engrav'd on his Sword; *Appulus et Calaber, Siculus mihi servit et Afer*: "The Apulians, the Calabrians, the Sicilians, and the Africans, are all my Subjects." From the Suevi, this Kingdom came to Charles of Anjou, Brother to St. Lewis King of France, and was possess'd by his Posterity down to Jane I. After her Demise, it fell to the Family of Duraz, the last Princess whereof (Jane II.) left it to be contended for by the Arragonians and the House of Anjou. At last the former became Masters of it, and governed it during the Reigns of Alphonsus I. Ferdinand I. Alphonsus II. and Ferdinand II. who was divested of it by Charles VIII. King of France, but restored some time after. However, this Monarch dying without Issue, he was succeeded by Frederick his Uncle, who was also dethroned by the French under Lewis XII. He too was likewise dispossessed by Ferdinand the Catholic, King of Spain, since whose Time the Kingdom has ever been governed by Viceroys.

Its several
Masters.

The Situation of Naples is unquestionably one of the most pleasant in the World. It stands in the finest Part of Campania, partly on the Sea-shore, and partly on a most delightful Hill, which gives it the Air of a splendid and spacious Amphitheatre. To the East of it, is the Plain leading to Vesuvius, and the burning Mountain itself; to the West, the Hill whereon the Castle of St. Erasmus stands; the Tyrrhenean Sea, to the South, forms a Gulph which waters it; and to the North, are a great Number of fruitful and agreeable Hills, which rising gradually towards Campania Felix, shelters it intirely from the North-winds.

Charming
Situation
of Naples.

Its Form is very irregular, being much longer than broad. The Harbour is in Form of a Half-moon, and the Gulph is confined by the two Promontories of Misenum and Minerva. According to the most exact Calculations, the whole City, without the Walls, is nine Miles in Circumference; and, including the seven Suburbs, about eighteen. The Names of these Suburbs are; *Di S. Maria de Loreto*, *Di S. Antonio Abbate*, *Di S. Maria delle Vergini*, *Di S. Maria della Stella*, *Di Giesu Maria*, *Di S. Maria del Monte*, and *Di S. Lionardo*, otherwise *Chiaja*.

Its Form
and Ex-
tent.

The Climate and Air of Naples is so very mild and temperate, that it enjoys, in a Manner, an everlasting Spring; the Heats during the Summer

Blissful
Climate.

mer

1707. mer being very supportable; and the Colds in Winter scarcely worth mentioning. In short, nothing can be softer than its Sky, or more fruitful than the Soil all round it.

Nov. 11.
NAPLES.
And Magnificence.

With regard to Magnificence, this City is equalled but by very few in Europe. The Streets are, in general, long, broad, and in a straight Line; so that we enjoy, almost every where, a delightful View between two Rows of lofty Houses, five or six Stories high, with Platforms on the Tops, and built, for the most part, similar. But what enhances considerably the Beauty of these Streets, is their smooth and fine Pavement, consisting of large square, and very hard Stones, called *Ghiaja* by the Inhabitants.

Stately
Palaces.

The Street of *Toledo*, is doubtless the finest in every Respect, especially for the vast Number of its stately Palaces. There are likewise a great many of these noble Edifices in several other Streets. Among the most remarkable are those of the Viceroy, of Duke *de Gravina*, Prince *de Stigliano*, Dukes *de Maddaloni*, and *della Torre*; of the Princes *de Botera*, *de Castiglione*, *S. Agatha*, *della Bagnara*, *Ottajano*; of the *Medicis* Family; of the apostolical Nuncio, of Duke *de Ayrola*, of Prince *Sannina*, besides a vast many more.

Fine
Squares,
Fountains,
&c.

Another considerable Ornament of this City, is its many Squares, most of which are embellished with magnificent, noble Fountains. The principal are those of the royal Palace, of the new Castle, or *Largi del Castello*, *della Sellaria*, *della Carita*, *del Olmo*, *del Populo*, and *del Mercato grande*. Five large Portico's, call'd *Seggi*, where the Nobility assemble to consult about public Affairs, are likewise a very great Embellishment. They all are surrounded with Iron Balustrades, and painted in the Inside. These are call'd *Seggio di Capuana*, *Seggio di Nido*, *Seggio di Montagna*, *Seggio di Porto*, and *Seggio di Porto-nova*.

The People's
Place
of Assembly.

The People, or Commonalty, have also a *Seggio*, or Place of Assembly, in the Square *della Sellaria*; and they, like the Nobility, frequently meet there, and make proper Regulations for the Welfare of the City. They are so jealous of this particular Branch of their Privileges, that King *Alfonso I.* having, in 1456, pulled down this Building, upon Pretence of enlarging the Square; but, in Reality, to please the Nobles, who always, and in all Countries, endeavour to crush the Commons; that they took up Arms against their Sovereign, and forced him to leave the City in the utmost Precipitation and Fright. After his Death, *Ferdinand II.* made the People intirely easy, by restoring them to their ancient Rights and Privileges, and rebuilding the *Seggio* above hinted at.

Govern-
ment of
the City.

The five *Seggio's* of the Nobility, and that of the Commons, choose each an *Eleet*, or Representative; and these six meet together almost every Day, to settle all Matters relating to the Polity of the City. Their chief Business is to fix the Prices of the several Commodities, particularly of Eatables; and hinder Sellers from imposing upon the Public; to keep the Streets, Aqueducts, Fountains, and all public Offices, in Repair. This Employment is exceedingly honourable; and the six Gentlemen invested with

with it have, in common, a magnificent Coach of State drawn by four Horses, and are constantly attended by twenty four Officers on Foot, dress'd in Purple, and white Staffs in their Hands.

The Representatives of the Nobles are chosen annually; but that of the People keeps his Place no longer than the Viceroy thinks fit, but is always elected by the People assembled in their own *Seggio*. These last choose likewise the Counsellors of their Representative, and the Headburroughs, or Captains of the several City-wards. The former decide and determine all manner of Differences arising among the Nobles; and in all public Ceremonies, or solemn Cavalcades, they choose one out of their Corps, upon whom they bestow the Title of *Syndic*, and who has always the Honour of going side by side with the Viceroy. When Sums of Money, at the Sovereign's Desire, are to be levied, or Taxes laid upon the People, then the six *Seggi* meet, examine the Demand, and declare, by a Majority of Votes, for the Negative or Affirmative. The Determination of each *Seggio* or Lodge makes up one Vote, and the six being put together, the main Point is carried by a Majority of four, or two Thirds of the six.

All the Inhabitants of this City are divided into *Titolati*, *Nobili di Seggio*, *Nobilita fuori di Seggi*, *Civiltà* and *Plebe*. To the first Order belong the Princes, Dukes, Counts, Marquisses and Barons, the Number of whom is more considerable in this Kingdom than in any other upon Earth; which Circumstance, together with the excessively numerous Clergy, must, of course, be an intolerable Burden to the poor People. To the second Class or Order belong all the Natives of the Country, with all Strangers settled at *Naples*, and living in a *noble* Manner. In the third are ranked Doctors in all Sciences, Counsellors, Attorneys, Notaries, Officers belonging to the several Courts of Judicature, Physicians, Bankers, eminent Jewellers, Goldsmiths, Silk-Merchants and Booksellers. The fourth Class comprehends all the other Inhabitants whatever.

The Nobles, when young, are generally taught, as in most Countries, all kinds of bodily Exercises, such as fencing, dancing, and particularly riding, &c. Many study polite Literature, here being several Seminaries founded for that Purpose, as those of the *Capici*, the *Caraccioli*, the *Macedoni*, of the Marquis *Manso*, and of the Archbishopric. Most of the *Civiltà* follow the Bar; the common People are, in a great Measure, employed in the Silk and Woolen Manufactures, or get their Livelihood at Sea.

Naples is divided into nine large Wards, and those are subdivided into twenty nine *Rioni*, or Regions, call'd here *Ottine*, containing upwards of three hundred Churches; and of these thirty, at least, are incredibly rich and magnificent. On the Land-side, this City has no less than nine Gates, and several others on the opposite Quarter, towards the Sea. The *Capua*-Gate, is reckoned the finest in all *Italy*. It was adorned, in 1535, with Trophies, and other excellent Bas-reliefs, made of the most exquisite Marble, and performed by *Gio. di Nola*.

1707.
Nov. 11.

NAPLES.
Its Representatives,
and their Functions.

Different
Classes of
the Inhabitants.

Their respective
Professions.

Wards
and Gates
of Naples.

1707.

Nov. 11.

NAPLES.
Fortifica-
tions.Arsenal,
Harbour,
&c.

Besides Walls, large Towers, and other Fortifications, *Naples* is defended by three very strong Castles, viz. that of *St. Erasmus*, the New Castle, and the Castle called of the *Egg*. The first commands the City and Suburbs, the second defends the Castle, and the third projects into the Sea.

Here also is a large Arsenal, a fine Harbour, a Place to keep the Gallies from Wind and Weather, several Hospitals, the most considerable whereof is that of the *Annonciade*, endowed, according to some, with an yearly Rent of two hundred thousand Crowns. With regard to Convents, their Number is prodigiously great. There are likewise a vast many distinct Courts or Tribunals for all Kinds of Business relating to the Public, the Detail of which would be endless.

C H A P. XXXI.

Naples. The Castle of St. Erasmus. Its History, Situation and Fortifications. Digression, containing a Relation of the unaccountable Behaviour both of the Imperialists and the Neapolitans towards King Philip V. and the Spanish Prisoners of the first Rank, after the taking of Naples by the former. Accurate Description of the most magnificent Church and Convent of the Carthusians in this City.

Nov. 12.
Castle of
St. Eras-
mus, when
built.

HAVING given you a sufficient Idea of the City in general, I shall now describe particular Curiosities. The first Thing we viewed this Day is the Castle of *St. Erasmus*, vulgarly *Castello di S. Elmo*, from a Church, still standing in the Castle, and consecrated to a Saint of that Name. In former Ages, it was only a large Tower raised by the *Normans*, and called *Belfort*, but is at present a very important Fortrefs. *Charles II.* of the House of *Anjou*, added several Works to it, the better to defend the Town, on this Side; but the Emperor *Charles V.* made it a regular Hexagon, which he named the *Bridle* of the *Neapolitans*. On a Marble, above the Gate, is the following Inscription:

*Imperatoris Caroli V. Aug. Caesaris jussu,
Ac Petri Toleti Villae Franchae Marchionis Justiss.
Proregis auspiciis, Pyrrhus Aloysius serina Valentinus,
D. Joannis Eques, Caesareusque Militum Praefectus,
Pro suo bellicis in rebus experimento F. curavit.
M.D.XXXVIII.*

“ By Order of the Emperor *Charles V.* and under the most equitable
“ Government of his Viceroy *Peter* of *Toledo*, and Marquis of *Villa*
“ *Franca*,

“*Franca, Pyrrhus Aloysius of Valentia*, Knight of *St. John*, and an imperial General, caused this Fortification to be raised, and thereby gave a noble Proof of his great Experience in military Affairs. It was completed in the Year 1538.”

1707.
Nov. 12.
NAPLES.

This Castle is situated on the Top of the Mountain bearing the same Name, and not only commands, as I before observed, the whole City, but likewise all the Places adjacent to it. The whole Part facing the East is cut in the Rock, as also its very deep Ditches. The Walls are of such a Height, that it would be a very hard Matter to scale them. The putting of it in the present Condition must have been the Consequence of immense Labour and prodigious Expence. Besides its natural Strength, owing to its Situation, it is exceedingly well provided with warlike Stores of all Sorts, and even countermined almost on all Hands.

Its Situation and Strength.

Within is a fine and spacious *Parade*; as likewise a Cistern, filled with excellent Water, and so capacious, that two Gallies might row, turn, and wind with Ease in it. Its Bastions and Towers are abundantly furnished with Cannon in good Order; and its Magazines of Powder and Ball are Bomb-proof. We were even assured, that there is a Passage under Ground, leading from this to the New Castle, standing near the Shore. Supposing this true, both Fortresses might, in case of Necessity, assist one another with the greatest Convenience.

And Fortifications.

In walking about the Castle, our Guide shewed us the Towers, wherein Duke *d'Escalona*, late Viceroy for King *Philip V.* the Prince of *Celamare*, and Duke *de Bisaccio*, are, to this Day, kept in close Confinement. The honest Fellow told us likewise, that these eminent Personages were used with the utmost Indignity, when taken Prisoners by the Imperialists; that the Viceroy himself was allowed no other Equipage than a wretched Calash; that the others were set on pitiful Horses, and tied to them like so many Highwaymen; finally, that many other Officers of Distinction, and even the Pages of Duke *d'Escalona*, all Men of the noblest Families in *Spain*, had been forced to trudge on Foot forty five Miles. If this be Fact, as I have no manner of Reason to doubt its being so, Count *Martinitz*, the present Viceroy for the Emperor *Joseph*, is highly to be blamed for authorizing so ungenerous a Behaviour towards Prisoners of War, and Prisoners of such Distinction.

Spanish Prisoners ill treated by the Imperialists.

But this is not all. At his Arrival at *Naples*, he suffered a most beautiful Statue of *Philip V.* which stood in the Square *del Giesu*, to be treated with the utmost Contempt, it being dragg'd along the Streets through Mud and Dirt, and at last broke to Pieces by the Populace. Men in high Stations should, methinks, use one another with more Decency, and never be so elated with Success, as to forget the Revolutions and Inconstancy of Fortune. Count *Martinitz*, in particular, should have remembered what had happened to one of his Ancestors, of the same Name; and to Count *Slavata*, both *Bohemians*, who were flung out at the Windows of

Other Rudenesses of the Germans.

1707.

Nov. 12.

NAPLES.

And of

the Nea-

politans

toward

Philip V.

the royal Palace in *Prague*, merely for their having shewn themselves a little too partial to the Emperor, tho' they were no ways accused of personally abusing *Frederic*, Elector Palatine, elected King of *Bohemia*.

I could not forbear taking Notice of this most surprizing Conduct of the new Viceroy of *Naples*. But what shall we say, on the other hand, of the *Neapolitans* themselves? About five Years ago, the Duke of *Anjou*, or *Philip V.* made his solemn Entry into their City, he being received with the loudest Acclamations, and the greatest Pomp, by the several Orders, the Nobility, the Clergy, and the People, who acknowledged him as King of *Spain*, and their lawful Sovereign, in particular. In a Word, no Demonstration of their Zeal and Affection towards that young Prince was omitted; and his Instalment was performed with the utmost Magnificence. 'Tis even affirmed, that the famous Reception of the Emperor *Charles V.* was trifling, compared to this. And yet, who could believe it? A few Years after, this very People, forgetting these several Marks of their Loyalty, all the Oaths they had taken, renounced their new King in the most shocking Manner; and, to shew their great Contempt for his Person, scandalously abused and beat to Pieces his Statue. To compleat their Folly, they did vastly more Honour to Count *Martinitz*, tho' barely a General, and Commander of twelve thousand Men, at his Reception as Viceroy, than they had formerly done, either to *Charles V.* or *Philip V.* Scarce any History, that of the *Neapolitan* excepted, could furnish a more flagrant Instance of Inconstancy and Madness in a whole Nation. But to resume our Subject.

Carthusian
Con-
vent very
magnifi-
cent.

The *Carthusian* Convent stands on the same Hill, directly at the Foot of the Castle of *St. Erasmus*, and consequently in the most charming Situation. Before the Year 1325, it was only a royal Hunting Seat; but *Charles the Illustrious*, Duke of *Calabria*, and eldest Son to King *Robert*, made it a Monastery; and endowed it with a yearly Revenue of twelve thousand Ducats, for the Sustenance of only twelve Friars of the Order of *St. Bruno*, with eight Lay-Brothers, or Servants to the former. *Jane I.* his Daughter, finished it, as soon as she was crowned Queen of *Naples*, after the Death of her Grandfather *Robert*. This Convent is now one of the richest in *Naples*, and very few in *Europe* exceed it in Magnificence.

The
Cloyster.

The Cloyster is of the Architecture of *Cavalier Cosimo Fanzago*, is an hundred Paces square, and supported by threescore Columns of white *Cararra* Marble; each Column being of one single Piece. Its whole Inside, Bases, Capitals, Cornishes, Freezes, Statues, Busts, Bas-reliefs, and other Ornaments, are all of the same Marble, as likewise the Pavement of it; and exhibits, in Mosaic, a numberless Multitude of Figures of various Sorts.

A beauti-
ful Pro-
spect.

From the Cloyster we passed through a large Corridor, and came to a Place whence is a most grand lovely Prospect. We saw, in the first place, the intire City of *Naples*, with its Harbour, Mole, and Light-house, the Arsenal, the Viceroy's Palace, the new Castle, and the Castle of the *Egg*. Secondly,

Secondly, beyond all these stately Objects, is a full View of the dreadful Mount *Vesuvius*, which emits perpetually a thick Smoke. On the Left, we discover an infinite Number of Gardens; the beautiful Hills leading to the *Campagna Felice*, and the vastly-wide Plain of *Nolane*. To the Right, the *Pausilypus*, a vast Extent of Sea, the Isle of *Nisita*, the Promontory of *Misenum*, the Gulph of *Surrento*, the Isles of *Proscita*, *Ischia*, and *Caprea*, wherein the detestably-leud *Tiberius* kept, in his old Age, a public Bawdy-house; not to mention a vast Variety of little Towns and Villages all along the Coast. In short, nothing in the whole Universe can be comparable to this noble View; and that of *Greenwich* in *Kent*, so highly commended by your learned *Barclay*, is little or nothing to it.

1707.
Nov. 12.
NAPLES.

We go likewise, from the Cloyster abovementioned, to the Prior's Apartment, whose Magnificence is so great, that they would be vastly more suitable to a mighty Prince, than to a *Carthusian*. Nothing is seen, on every Side, but Marbles of the finest Kinds; Galleries, Collonades, Statues, beautiful Stair-cases, Paintings in *Fresco*, and in Oil; delightful Gardens, adorned with every Thing curious, especially with Fountains. All the Cielings of this Apartment are painted in *Fresco*, by *Viviano*, *Spadaro*, and *Raphael*.

Stately Apartment of the Prior.

The Chambers are very richly furnished, particularly with a Multitude of Paintings. The most considerable are, a *Solomon* by *Titian*, of the same Kind, but much smaller than that in the *Escorial*, or Royal Palace in *Spain*; some Draughts of *Albert Durer*, and of *Rubens*, and reckoned inestimable; nine or ten Pieces by *Ribera*, several of Cavalier *Massimo*, of *Ghiotti*, of *Zingaro*, of *Santafede*, of *Cavaliero d'Arpino*, and of *Dominichino*. But the Picture in the highest Esteem, is a Crucifix by *Michael Angelo*, drawn from an Original, that is, from a vulgar Fellow, whom, we are told, this famous Painter bound to a Cross, and stabb'd with a Poinard, in order to have a more lively Image of one expiring. This Picture is on Canvas, and not above half a Foot high: But unluckily for the *Carthusians* of *Naples*, Prince *Borghese* has the very same Sort of Piece by *Raphael*, in his Palace at *Rome*; and the like idle Story concerning a Man bound and murdered, is told of it.

Fine Paintings in the Chambers.

In this Apartment, is likewise kept the Library of the Convent. 'Tis a pretty good Collection, and cost ten thousand Crowns, as the Prior himself told me. Besides several excellent Books, 'tis remarkable for its beautiful Cases and Shelves, all made of Walnut-tree, the Workmanship of which is very singular; and by one of their Lay-Brothers, *Fra Bonaventura Presti* by Name. It cost, if these Friars may be credited, near six thousand Crowns.

The Library.

The Church is a perfect Miracle with regard to Richness and Execution, tho' not entirely finished. Gold, Silver, and the finest Marble of various Kinds, dazzle the Eye on every Side. It was raised by *Cosimo*, the same who built the Cloyster, and likewise made several Statues, which are still standing here, but unfinished. He being ill-treated, and worse rewarded by the

Splendid Church.

1707.
Nov. 12.

NAPLES.

the Monks, would not complete the Work, and even called them to account. A Suit at Law was accordingly commenced, during which he died, having charged his Executors to pursue it; and these carry it on to this Day; but their Endeavours will, in all Probability, prove abortive; for going to Law with Friars in this Country, where they are all in all (and with immensely rich Friars) can scarce be done with the least Prospect of Success.

Inscrip-
tions, and
Story of
St. Bruno.

Before we enter the Church, we see, on each Side of the Gate, a Marble with an Inscription, mentioning the Story of the famous *Canon of Paris*, who, during his Lifetime, was reputed a most holy Man; but who, peeping out of his Coffin, some Days after his Death, bawl'd out, in Presence of the whole Congregation: *Iusto Dei judicio condemnatus sum.* "I am damned for ever, by the just Judgment of Almighty God." This Story I have related at large in my first Volume. The Inscription on the Right is as follows.

*Ter caput attollens feretro defunctus aperto;
Se addictum æternis ignibus ore refert:
Quo viso attonitus redit ad cor BRUNO, petensque
Desertum, Carni, & Demoni bella movet.*

"The dead Man raised thrice his Head out of the Tomb; and cried
"as many times aloud, that he was condemned to the eternal Torments
"of Hell Fire. At which Sight *Bruno* being terrified into a sincere Con-
"version, he immediately renounced the World, retired into a Desert,
"and there bravely fought against the Devil and his own Flesh."

The next Inscription, on the Left, contains nothing material; it only showing in what manner the Blessed *Bruno*, with seven of his Companions, raised the first Charter-House.

*BRUNONEM et Socios, ut septem Sydera, noctu
Per nemus HUGO sibi pandere cernit iter,
Manè illos blandè recipit, largitur Eræmum,
Chartusæ primam condit ibique Domum.*

Singularity
of the
Church.

The Pavement of the Church is very beautiful, and the Workmanship by the same Lay-brother who made the Book-cases in the Library. The Cieling of the Nave is of Stucco Work, and painted by *Lanfranc*, who likewise drew the Crucifixion of our Saviour; together with the Twelve Apostles seen in the Front of the Choir. The Picture above the great Gate is by *Massimo*; the Twelve Prophets, with *Moses* and *Elijah*, are by the celebrated *Giuseppe Ribera*, otherwise called *Spagnuolo*, of whom there are above an hundred Pieces dispers'd up and down this Monastery, as we were informed by the Father-Vicar, who kept us company.

Another

Another wonderful Part of this Church is the Choir, the Cieling of which is painted by *Joseph d'Arpino* and *B. Siciliano*. The most remarkable Pictures are, a Nativity of *Christ*, by *Guido*, which cost five thousand Ducats, and twelve thousand were lately offered for it; a Marriage of *Cana*, by *Massimo*; *Christ* washing his Apostles Feet, by *Annibal Carrache*; a last Supper, by *Paul Veronese*; and another by *Spagnuololet*. In this Picture the Disciples are represented kneeling, and their Master putting the Bread, with his own Hands, into their Mouths. The Angels are also by the same Painter, and the two Statues, on each Side of the Choir, were carv'd, the one by *Giovanni da Nola*, and the other, by old *Bernini*. This last, representing the Virgin, with the Infant *Jesus*, and little *John the Baptist*, far exceed all the best Performances of Cavalier *Bernini* his Son; at least, this is the Opinion of the best Judges in Painting.

1707.
Nov. 12.
NAPLES.
The Choir, and its fine Paintings.

The several Chapels of the Nave are adorned with most beautiful Images, and carv'd by *Cosimo*, and with no less rare Pictures, drawn by *Carrache*, *Spagnuololet*, *Massimo*, *Belibario*, *Battistiello*, *Dominicano*, Cavalier *Calabreze*, *Vaccaro*, and *Giordano*.

We likewise were shewn the Model of the high Altar, which, when finished, will be amazingly rich and elegant. The Father-Vicar affirmed to us, for a Truth, that the whole Expence will amount to above one hundred thousand Crowns. But what a Trifle is that Sum to a Company of poor Men retired from the World; and who, under the Priorship of *Don Andrea Cancelliero*, expended no less than five hundred thousand Ducats upon Paintings, Sculptures, and Plate?

The Sacristsy and Treasure contain a numberless Multitude of rich Curiosities, the Enumeration whereof would almost fill a Volume of no small Size. I therefore will mention only the principal Pieces. The Presses inclosing them are all of *Indian Cane*, wrought in Mosaic, with historical Figures; the Uppermost representing Histories of the Old and New Testament, and the lower Ones beautiful Views. The whole was the Workmanship of a *German*; and cost (as we were told) thirty thousand Crowns. The Perspective of the Stair-case (of *Cosimo's* Architecture) is painted by *Viviano*, and the Figures by *Massimo*. The great Crucifix, and one of the Cielings, are by *Joseph d'Arpino*, who returning from *Rome* to *Naples* twenty Years after, and looking at this Cieling, was astonished, and could not forbear crying out: *Was it possible for my Pencil to produce so noble a Piece!* I shall not enquire whether this was an *Italian* Gasconade, or an Effect of Modesty. The other Cieling, or that over the Chapel, is painted by *Massimo*. We there see, among other Things, a Child so perfectly well drawn, that it seems a real Body fix'd to the Wall. The *Christ* hanging between the two Thieves, in Water-colours, is by *Pontorno*, Master to *Michael Angelo*. But the Capital Piece of all, in the Opinion of Virtuoso's, is a *St. Peter* denying his Master, by *Caravaggio*.

The Sacristsy, or Vestry, exceedingly fine.

What they call the *Old Treasure* is painted in Fresco by *Lanfranc*, *Massimo*, and *Spadaro*. The Pavement is of exceedingly beautiful Marble, in

The 11. Treasure and immense Riches.

Mosaic,

1707.
Nov. 12.
NAPLES.

Mosaic, representing large Foliages, and done from the Designs of *Cosimo*; the Cases are of the Root of Walnut-Tree, and the Workmanship is exquisite. They contain an incredible Number of Jewels, with Gold and Silver Plate, the most curious Pieces whereof are as follows: A Thorn of our Saviour's Crown, set in Gold, and enriched with four Pearls, and as many Topazes, of a very extraordinary Size and Beauty; a Golden Cross, adorned with Relics, being a Present of *Jane I.* Queen of *Naples*, that sweet-temper'd Lady, who caused her Consort *Andrew* of *Hungary* to be strangled, because he was not Man enough for her; a large Cross of Amber, given by a King of *Poland*; a small Picture of a vastly hard Stone, on which are represented a thousand ancient Figures, said to be wrought by the sole Hand of Nature, and representing *Christ's* Passion. This very rare Piece was the Donation of Queen *Jane II.*; several Chalice of Massy Gold and Filigreen, exquisitely well wrought; a large Silver Cross of a prodigious Weight, but vastly more remarkable for its curious Form. I myself counted forty-two Figures upon it, besides a Multitude of admirable Bas-reliefs. This was done by *Antonio Faenza*, a Man extremely famous for making Gold and Silver Church-vessels of every Kind. We are assured that this great Artist spent no less than fourteen Years in completing this single Cross, and that it cost twelve thousand Ducats.

Other valuable Curiosities.

Farther, a vast many Silver Vases, filled with Flowers of the same Metal; the Workmanship of which is so exquisite, that they seem perfectly natural; some by *Girone*, others by *Palermo*, both very eminent for Curiosities of that Kind. A magnificent Canopy, by *Vinaccia*, which cost ten thousand Ducats, and a Representation of the blessed Virgin's Conception, said to have cost above sixteen thousand; two large Busts, the one of *St. Martin*, the other of *St. Bruno*. On the first is a large Oriental Ruby, of a very considerable Value; and on the second a Silver Cross, containing some of that Saint's Relics. I pass over a vast Number of Shrines, Lamps, Candlesticks, and Vases, all of Massy Silver; likewise a vast Variety of Altar-furniture of the same Metal, the Detail whereof would be tedious and endless. I shall only add, that several of them are almost entirely covered with Pearls, and precious Stones. One Piece is particularly remarkable, and employed to adorn the Fore-part of an Altar. The whole is of Needle-work, and done by *La Fage* a *Frenchman*; but so very exquisite, that no Pencil can equal it. But the Father-Vicar observed, that the Artist could not spend above two Hours a Day upon it, on account of the extreme Delicacy of the Work; that it contains above one hundred Figures, the Expence of each of which was above an hundred Crowns; and consequently, that the whole Performance cost above twelve thousand. Whence we may justly assert, that this Piece is not to be match'd in the whole World.

The new Treasure.

In the *New Treasure* are preserved a vast Number of Relics, enshrined in Gold and Silver, and put up in Presses no less beautiful than the former, and made also of Walnut-Tree. Upon them are seen a great Variety of

Land-

Landskips, and other agreeable Objects, which are admirably well executed.

1707.
Nov. 12.

The Hall, in which the Religious hold their Chapter, is also worthy of Attention. The Cieling, painted in Fresco by *Belisario*, is highly esteemed by the Skilful. In it likewise are seen several excellent Pieces by *Carrache*, *Guido*, *Massimo*, and other celebrated Masters. The very Cellars are stately, they being all arched, vastly spacious, and, by the way, well stock'd with the very best of Wines: This we ourselves knew by Experience. Upon the whole, the *Carthusian* Convent of *St. Martin*, as this is called, with regard to Architecture, Painting, Sculpture, Gold, Silver, Jewels, and curious Workmanship, is not to be excelled.

NAPLES.
The Hall,
Cellars,
&c.

CHAP. XXXII.

Naples. *Trinita delle Monache*, a most beautiful Church and Nunnery. Church of *St. Mary of Concord*, and remarkable Epitaph of a Moorish King. The New Castle, built partly by Ladies of Pleasure, a pleasant Story. A Triumphal Arch, an Arsenal, and Church belonging to the same. Its great Strength, and fine Walk. The Mole, and its Light-house. Harbour for the Gallies, Tower of *St. Vincent*, and the great Arsenal. Castle dell Uovo, or of the Egg. Its History, and accurate Description of it. A remarkable Fort, and Fountain of fresh Water in the Sea. Naples, notwithstanding its many and strong Fortifications, may yet be very easily bombarded.

I Really imagined, that the *Carthusian* Convent was the most splendid, not only in this City, but in any other Part of the Universe: But I now find that I was greatly mistaken, I having this Day view'd another, which is certainly equal, if not superior to it. This Convent, or Nunnery, is called *Della Trinita delle Monache*, and stands directly at the Foot of the Hill on which the former is built. A *Theatin* Friar, *Don Francisco Grimaldi* by Name, was the Architect of the main Structure; but the Portico and great Stair-case were by *Cosimo*; and the Fresco Paintings of the Portico, by *Berardino Siciliano*.

Nov. 13.
A beautiful Nunnery.

The Church is built Cross-wise, in the Greek Taste, after the Designs of the abovementioned *Cosimo*. Its Front is very stately, and the Pavement of Marble. The high Altar is embellished with the finest Marble of various Sorts, and with two very beautiful Columns. But its chief Ornament is a Copper Tabernacle gilt, on which are carv'd, with the utmost Delicacy, a vast many small Silver Figures, &c. The Columns are of *Lapis*

Its stately Church.

1707. *pis Lazuli*, and the whole is set off with Diamonds and other precious
 Nov. 13. Stones. In short, 'tis the richest Tabernacle in *Naples*, and perhaps in all
 NAPLES. *Italy*; it having cost three score thousand Crowns at least. The Model of
 it was made by *Raphael Fiamengo*, an admirable Artist for Works of this
 Kind. In this Church are likewise several very excellent Pictures by old
Palma, *Santafede*, *Spagnuolo*, *Battistello*, *Siciliano*, and other eminent
 Masters.

The Con- With respect to the Convent, the Cloyster, the Refectory, the inward
 vent. Church in which the Nuns go to return Thanks after Meals; as also the
 Dormitory, the Gardens and Fountains; all these are very near as splendid
 and magnificent as the abovementioned Parts of the Nunnery.

St. Fran- The pious Virgins of this Monastery chose, at first, *St. Bruno* for their
 cis its Pa- Patron; but those rude Fellows the *Carthusians* (their Neighbours) would
 tron. not permit the hapless Maidens to enjoy that Honour in common with
 themselves: Whereupon the Nuns, upon their being thus slighted, were
 forc'd to have recourse to another Saint, namely, *St. Francis of Assiza*, Ge-
 neralissimo of all the Mendicant Friars, whose Rule they now follow.

Church of From this Convent we step'd into the Church called *St. Mary of Con-*
 St. Mary cord, and that merely to view the Tomb of a *Moorish* Prince, King of
 of Concord. *Fez*, who abdicated his Crown to turn *Roman Catholic*. It stands to the
 Left of the high Altar, with this Inscription upon it: *Sepulchrum hoc Gas-*
paris Benemerini Infantis de Fez, et ejus familiae de Benemerino. "The Sepul-
 "chre of *Gaspar Benemerinus*, born at *Fez*, and of his Family." Round
 his Arms is the following Motto: *Laus tibi JESU, et virgo mater, quod de*
Pagano Rege, me Christianum fecisti. "I praise Thee, O *JESUS*, and thou
 "blessed Virgin, for having converted me from the *Heathen* to the *Chri-*
 "*stian* Religion." Which, by the way, is a gross Falshood, this Prince
 having been a *Mohammedan*, and not a Heathen, as appears from his Epi-
 taph read on the Wall. 'Tis as follows:

Tomb and
 Epitaph of
 a *Moorish*
 King.

Gaspar ex Serenissima Benemerina familia, vigesimus secun-
dus in Africa Rex, dum contra Tyrannos à Catholico
Rege arma rogat auxiliaria, liber effectus à Tyrannide
Machometi, cujus impiam cum lacte hauserat legem, in Ca-
tholicam adscribitur. Numidiam proinde exosus, pro Phi-
lippo III. Hispaniarum Monarcha, pro Rodolpho Cesare,
quibus carus, praeclare in Haereticos apud Belgas Panno-
nosque saevit armatus. Sub Urbano VIII. Eques commen-
dator immaculatae conceptionis Deiparae creatur, et Chri-
stianis, heroicis, Regisque virtutibus ad immortalitatem
anhelans, centenarius hic mortale reliquit, et perpetuum
censum cum penso quater in hebdomade incruentum missae
sacrificium ad suam offerendi mentem. Anno Domini
M. DC. XLI.

“ *Gaspar*, of the most Serene *Benemerine* Family, and twenty-second
 “ King of *Africa*. Whilst this Prince was soliciting powerful Succours
 “ from the *Catholic* Monarch, against the *Tyrants* of his own Country,
 “ he himself had the good Fortune to be delivered from the *Mohammedan*
 “ *Tyranny*, (a Religion he had imbibed from his Cradle) and to embrace
 “ the *Catholic* Faith. Thus becoming odious to his *Numidian* Country-
 “ men, he alternately, and in a military Capacity, served *Philip* III. King
 “ of *Spain*, and the Emperor *Rodolphus*. In both these Stations he be-
 “ haved gloriously; especially by destroying, Sword in Hand, the Here-
 “ tics of the *Low-Countries* and *Hungary*. Under Pope *Urban* VIII. he
 “ was created Knight-Commander of the immaculate *Conception* of the
 “ *Mother of God*. In a word, panting constantly for Immortality, he
 “ made his Way to it by the Practice of Virtues truly *Christian*, heroic,
 “ and royal. He died *Anno* 1541, and in the hundredth Year of his
 “ Age, after settling a yearly Income to pay the Expence of offering, four
 “ Times a Week, the unbloody Sacrifice of the Mass for the Repose of
 “ his Soul.”

1707.
 Nov. 13.
 NAPLES.

The next Thing we viewed this Day was the *Castel Nuovo*, or *New Castle*, *New*
 situated on the Sea-shore, and defended by it on this Side, and on the *Castle*, by
 other by a sloping Side-mote. *Charles* I. Brother to *St. Lewis*, raised the *whom*
 whole Structure in 1265, a large Tower excepted, now call'd *Torre dell* *built*.
Oro, which was built before his Time by the *Normans* to defend the Mole.
 By the Registers of the *Zecca*, or Mint-house of *Naples*, it appears, that
 the Prince in question expended no less than two hundred and thirty-five
 thousand Crowns of Gold (an immense Sum in those Days) merely upon
 the Dungeon of this Castle. This contradicts the Opinion of those who
 pretend, that *Alfonso* I. erected the four large Towers, which, with that
 call'd *dell Oro*, flank the Dungeon. The Emperor *Charles* V. compleated
 the Work, and rendered it a very considerable Fortification. Besides high
 and thick Walls, flank'd by strong Towers, in much the same Manner as
 the *Bastille* at *Paris*, 'tis surrounded by a strong Curtain, defended by four
 Bastions, one whereof was built from the Produce of a Tax of a very singu-
 lar Kind, and vastly more so than that of *Vespasian*, who laid a Duty upon
 Urine. The Story is very merry.

At the Time that *Charles* V. was raising the abovementioned four Ba- Partly by
 stions, the Curtezans of *Naples* deputed four of the most beautiful and *Ladies of*
 most eloquent Ladies in their Corps to that Prince, to complain of the *Pleasure*.
 Tax levied upon them by the Viceroy; and which they declar'd to be so
 excessively heavy, that it would be utterly impossible for them to subsist.
 They added, that if his Imperial Majesty would graciously please to rid
 them of that intolerable Load, they, in return, would erect an everlasting
 Monument of his Goodness, by raising one of the Bastions of the Castle,
 at their own Expence. This Petition being instantly granted, they ask'd

1707. another Favour, and that a very comical one. They then begg'd the Em-
 Nov. 13. peror, that Leave might be given them to put up the Arms of their Cor-
 NAPLES. poration upon that Bastion. This Monarch enquiring what these Arms
 would be, they very modestly replied; *Speaking Arms, i. e.* a Coat of Arms
 representing their Profession to the Life. Tho' this Request was of a most
 extraordinary and very shocking Kind, yet the Emperor took the Jest,
 and indulg'd their Desires. In consequence of this Grant, the Bastion was
 built at the sole Expence of these Ladies of Pleasure; and on each Stone
 of the Front facing the Sea their *Speaking Arms* were actually carv'd. This
 we are told as Matter of Fact by some very sensible and creditable Persons;
 and having thoroughly examined the Stones themselves, I thought I could
 perceive some Remains of these Nonpareil-arms.

A Trium- After passing the first Fortifications of the Castle, we perceive, between
 phal Arch. two large Towers, a Triumphal Arch, erected for King *Alfonso I.* when
 he made his Entry into *Naples*. 'Tis entirely of Marble, and adorned with
 several Statues of Men, Horses and other Animals. The Gate is of Bronze,
 and of a prodigious Thickness: Upon it are several Bas-reliefs, represent-
 ing various memorable Actions of the *Arragonian* Princes. The whole is
 the Workmanship of *Guglielmo Monaco*.

The Arse- Beyond this Gate is a square Parade, where a thousand Men may stand
 nal of the with Ease, and perform their Exercises. Next to it, we see a stately Stone
 Castle, Stair-case of thirty four Steps, leading to a large Hall, which serves as
 an Arsenal. On each Side of the Entrance stood formerly two beautiful
 antique Statues, which Don *Pedro of Arragon*, the then Viceroy, sent into
Spain, with several others. I wonder he did not send, at the same time,
 those of the Emperors *Trajan* and *Hadrian*, who were both *Spaniards*, and
 whose Statues are here represented in Bas-relief. Above the Door is an In-
 scription, importing, "That this Arsenal was erected by *Charles II.* King
 " of *Spain*, under the tutelar Auspices of *Mary* Mother of God, and *Mary*
 " of *Austria*, his own Mother.

*Carolo II. Rege Hispaniarum,
 Sub tutelaribus auspiciis Mariæ Deiparæ,
 Et Mariæ Austriacæ Matris,
 Armamentarium instructum.*

And Ar- The Hall is a fine Piece of Architecture, especially its Cieling, and the
 mory Performance of *Pisano*. 'Tis a very large Square, each Side being a hun-
 Hall. dred Palms long, and the Walls twenty in Thickness. Whatever is spoke,
 with a very low Voice, in one Corner, may easily be heard in the other
 three. We were told that this Place contains Arms for fifty thousand
 Men, but I don't believe there is half that Number. We saw, among
 other Curiosities, several very large Pieces of Cannon. The Castle is de-
 fended by forty two, all of Brass, nine of which were taken from *John Fre-
 deric*, Elector of *Saxony*, at the Battle of *Wittemberg*, gained by *Charles V.*

One

One in particular is very remarkable for its Size and Workmanship, it being a hundred and twenty Pounder, weighs twenty one thousand, and is embellished quite from end to end, with Foliages, and other Ornaments.

Not far from the Arsenal, stands the Church of the *Assunta*, commonly called of St. *Barbe*, on account of a Relic of that Saint preserved there, and held in great Veneration. 'Tis the Parish-Church not only of the Castle, but also of the Royal Palace, the Mole, the Arsenal, and the Harbour for Gallies. On its Front is seen a Bronze Statue of *Nero*, with a Clock made in Form of a Sphere, and adorn'd with the Representation of the seven Planets in Mezzo-relievo. The Inside is painted in *Fresco*, and embellished with Marble and Stucco Work. In the Choir is a Picture, representing an Adoration of the Wisemen, by *Zingaro*, after three living Originals, namely, *Charles* of *Anjou*, King of *Naples*, the Prince of *Salerno*, and the Duke of *Calabria*, his Sons: At least this is the Opinion here. The Sacristy contains a Marble *Madona*, done by *Majano*, and highly esteemed.

In a word, the new Castle, is a very considerable Fortrefs of great Extent, and well furnished with Arms and Ammunition: The Governor's Apartment is fine and spacious, and those of the Officers proportionably handsome. But what I took particular Notice of, was, nine or ten Springs of excellent clear Water, which Nature alone has bestowed here, and without the least Assistance from Art. There are likewise three large *Reservoirs*, or Cisterns, constantly filled with Rain-water. Thus 'tis almost impossible that the Castle should ever be in want of Water, even during a very long Siege. It defends the Mole, Part of the Harbour, the whole Harbour where the Gallies lie, (called the *Darsena*) and Part of the lower Town: And, from a natural Consequence, the Fortrefs may likewise beat down, and destroy, in a very short time, all these Parts of the City, in case of a Rebellion.

In this Castle were formerly kept the *Regalia*, or Royal Vestments of the Kings of *Naples*; the Crown, the Sceptre, the Golden Globe, with a Gold Handle and Scabbard; all those enriched with fine Diamonds; the Royal Mantle, the Embroidery of which was exquisite, and covered almost all over with curious Pearls; and two very large Gold Cups, the one embellished with a great Number of Pearls and Diamonds; the other with as many Rubies, Sapphires, and Emeralds. But all these Things were carried off, since the late Revolutions, by a Set of Men who knew how to fish in troubled Waters.

The Area, or large Space on each Side the Castle, is called *Il Largo del Castello*, and serves as a public Walk to the Nobility and Gentry; likewise for Tilts and Tournaments, Races, Bull-fightings, and other Exercises. 'Tis a very agreeable Spot, and rendered particularly so by its Situation near the Sea, the View of which is very delightful. Another considerable Ornament of those Walks, is the great Variety of Fountains which adorn it.

One

1707.
Nov. 13.
NAPLES.
Church of
St. Barbe.

Plenty of
Water in
the Castle.

The *Regalia* once
kept here.

A fine
Walk near
it.

1707.
Nov. 13.
NAPLES.
The Mole.

One of its Extremities ends at the Mole, which projects near five hundred Paces into the Sea. Ships were formerly very much exposed in the Harbour itself, and even frequently sunk, when the Wind blew stormy at South-East; but *Charles II.* King of *Naples*, nicknamed, *the Cripple*, rendered this Harbour safer, by raising Part of this Mole in 1302, and *Alphonso I.* enlarged it considerably in after times. 'Tis made in Form of a bending Arm, and about sixty Foot broad, and consisting of large square hewn Stones, so closely and artfully connected together, that it stands immoveable like a Rock, against which the most impetuous Waves dash and break to Pieces.

Light-house, and fine Fountain.

From the Middle of the Elbow rises a beautiful lofty round Tower called *La Lanterna*, which serves as a Light-house to such Ships as enter the Harbour in the Night. But what is most remarkable is; near it stands a beautiful Fountain of fresh Water, which seems to spring out of the Sea, but is in reality conveyed through a Pipe, under Ground; running from the City all along the whole Extent of the Mole, to its very Extremity. This Fountain was formerly adorned with four exquisite Marble Statues, representing so many Deities of the ancient *Neapolitans*: But they, with many other Curiosities, were sent to *Madrid* by *Don Pedro* of *Arragon*, during his Viceroyalty.

A Bastion and Chapel.

At the End of the bending of the Elbow abovementioned, is a very small Fort, called, the *Bastion of St. Januarius*, by Reason of a Marble Statue of that Saint, Patron of *Naples*, standing over the Gate. There is likewise a Chapel towards the Middle of the Mole, where Mass is daily celebrated for such Mariners as are within or without the Harbour.

Agreeable Walk on the Mole.

Nothing can be more agreeable, than the taking a gentle Walk on this Mole towards the Evening. There we enjoy a delightfully refreshing Air, arising from the Sea Breezes; and a charming Prospect of the whole City, from *Magdalene Bridge* and to the *Pausilypus*.

Harbour for the Gallies.

From the Mole we walked through a Street, where are seen several Fountains erected by *Don Pedro* of *Arragon*; and came to the *Darsena*, or Harbour for Gallies. This was formerly a small Parade, which the abovementioned Viceroy, in 1668, caus'd to be dug to the level of the Bottom of the Sea. He employed *Fra Bonaventura Presti*, the same Lay-Brother mentioned in the Article of the *Carthusians*, to superintend this great Work, who accordingly compleated it, but with vast Toil and Labour. It may contain near twenty Gallies, and is closed, on one Side, by a small Neck of Land, whereon stands the old Tower of *St. Vincent*, by which it is defended.

Tower of *St. Vincent*.

This Tower was built by *Charles I.* on the Ruins of the ancient *Pharus*, or Light-House, mentioned by *Statius* in the following Words:

————— *Trepidis ubi dulcia Nautis*
Lumina noctivagæ tollit Pharus amula Luna.

'Tis

'Tis particularly remarkable for the brave Defence the *French* made in it during six Months against all the *Neapolitan* Forces united; and after they had been successively drove out of the City and the three Castles. 'Tis now used as a Place of Confinement for Children, who are stubborn and disobedient to their Parents. Near it, is the Store-House for the Gallies, and an Hospital where Galley-Slaves are received and taken Care of when sick.

1707.
Nov. 13.
NAPLES.

Adjoining to the Tower and Hospital is the Arsenal, a Structure of vast Extent, and divided into several Galleries, made in Form of Porticos, each of which four Gallies may be built at once with a great deal of Ease. 'Tis about two hundred Paces long, and proportionably broad. In the Middle is a large square Court, surrounded with Magazines full of Arms, and Ammunition necessary for a Fleet; likewise Foundries for casting Cannon and Bullets. Here, the new raised Soldiers learn their Exercises, and have Barracks to lodge in, built by *Marquis del Carpio* during his Viceroyalty. On the Sea-side, the Arsenal is defended by the Tower of *St. Vincent*, and by a Bulwark well stock'd with Ordnance.

The great
Arsenal.

Castel dell' Uovo, or Castle of the Egg, so called on account of its oval Form, deserves likewise to be viewed. We went to it along the fine Key, between the Arsenal and the new Bastion of *St. Lucia*, which projects pretty far into the Sea; and may equally serve, as Occasions require, either to batter or defend the Castle. Between this Bastion, and that called *Delle Crocelle*, rises a small Eminence, anciently termed *Echia*, and now *Pizzofalcone*, which *Don Pedro of Arragon*, and *Marquis del Carpio* strengthened with several Works.

Castel dell' Uovo.

Part of this Hill is called, by Corruption, *Sbiatomone*, instead of *Platamone*, from one *Baptist Platamon*, formerly Secretary to King *Alphonso I.* who had a noble House and Gardens upon it. *Andrew Caraffa*, Count de *S. Severin*, had likewise a Seat there, which was one of the most delightful about *Naples*, for its charming Situation, stately Gardens, Water-works and Statues; among which a *Mercury* in white Marble, was carv'd so much to the Life, that *Don John of Austria*, after gazing at it for a considerable Time, in a kind of Extasy, at last put his Hat upon the Head of it, and address'd it with the *Spanish* Word *habla*, that is, *speak* (Statue). This Seat descending to *Don Fernand Loffredo*, Marquis of *Trevico*; Count d'*Ognate*, at that time Viceroy, purchased it of this Marquis, in the Name of *Philip IV.* his Sovereign, and demolished it entirely, in order for the raising of Fortifications and Bastions, wherein he quartered a Body of *Spanish* Soldiers.

Platamone
Hill, and
its History.

Opposite to the said Hill, and between the two Bastions, is the Entrance of the Bridge leading to the Egg-Castle. This Bridge is about two hundred and twenty five Paces long, and was made thus strong in order that it might withstand the Impetuosity of the Billows, by *Don Juan de Zunica*, Count of *Miranda*, as appears from the following Inscription to be read over the Castle Gate:

Bridge of
the Castle.

Phi-

1707.
Nov. 13.
NAPLES.

*Philippus II. Rex Hispaniarum, Pontem a continente
Ad Lucullianos Arces, olim Austri fluctibus conquassatum,
Nunc saxeis obicibus restauravit, firmumque reddidit.
D. Joanne Zunica Prorege. Anno M.D. LXXXV.*

How call-
ed an-
ciently.

This Castle is called in *Latin* *Arces Lucullianæ*, "the Fortrefs of *Lucullus*;" some imagining, that the famous *Lucius Lucullus* had a House on this very Spot, which *Cicero* calls *Neapolitum Luculli*, "the *Neapolitan* "Seat of *Lucullus*." It went likewise by the Name of *Megaritis*; and the Rock on which it stands, was formerly at the Head of the *Echia* Hill, and joined to the Continent; but was long since severed from it by a dreadful Earthquake and Storm; so that it now stands by itself, and is surrounded by the Sea.

By whom
built.

The *Normans* first thought of building a Castle on this Rock for the Defence of the Harbour; and *Charles* of *Anjou* strengthened it considerably, in order to awe the Town on this Side. *Peter Navarre*, a *Biscayan*, who, from the low Degree of a Soldier, rose to the highest Posts in the Armies of *Charles V*; but, on some just Discontent, left his Service, and enter'd into that of *Francis I.* his Enemy; this General, I say, destroyed the greatest Part of the Castle in question by the Assistance of Mines, of which he was the first Inventor. But the Viceroy, *Don Juan Zunica*, repaired the Damage under *Philip II.* and restored the Bridge which joins it to the Continent.

A Fort in
the Sea,
and its
Fountain.

In 1693, the Viceroy for *Charles II.* *Don Francisco de Benavidez*, Count de *S. Stefano*, added a small Fort to it, which stands on a Rock projecting a considerable Way in the Sea, and thence called the *Salt Rock*. 'Tis defended by several Culverines of a prodigious Length; and what is much more remarkable, within it is a Spring, affording great Plenty of fresh Water. A Dam or Dyke, raised with great Difficulty, and at a prodigious Expence, joins it to the Castle *dell Uovo*.

The Castle
very
strong.

This Fort, like all the rest, is extremely well furnished with stout Artillery, and all Kinds of warlike Ammunition, and defended by a strong Garrison. These several Cautions are thought necessary, not only because the Castle commands great Part of the Harbour, and the intire little Gulph extending from *St. Lucia* to the *Pausilypus*; but especially on account of the unruly Temper of the *Neapolitans*, ever ready to revolt on the least Pretence; and who, by this Means, are kept in thorough Submission. Here is likewise a Church, and some Chambers shewn as a great Curiosity, wherein one *St. Patritia* lived and died.

Naples
easily
bombard-
ed.

But, spite of these mighty Works, *Naples* is, in my humble Opinion, of all the *European* maritime Cities, the most exposed to a Bombardment; and I very much wonder that *Lewis XIV* did not chastise the Inhabitants this Way for their Perfidy, and unpardonably rude Behaviour towards *Philip V.* his Grandson. That powerful, proud Monarch

bombarded, not long since, both *Algiers* and *Genoa* for far less important Reasons; tho' the Roads of these two Cities are very unsafe and dangerous, and Ships have no manner of Shelter against any sort of Winds: Whereas the Road about *Naples* is excellent in every Respect, it being seldom annoyed by Storms; its ebbing and flowing being almost imperceptible; and consequently has little or no Agitation here; besides its being so very deep, that Ships may come with their intire Loading to the very Mole. Add to this, that there is a full View of the whole City; that all the Houses are built with Platforms at Top, and have Parapet Walls Breast-high; the Consequence of which is, that each Bomb must necessarily have a sure and most dreadful Effect.

1707.
Nov. 13.
NAPLES.

C H A P. XXXIII.

Naples. Church and Hospital of St. James of the Spaniards. Fine Tomb and Epitaph of Don Pedro de Toledo. Church of St. John, and Tomb of the learned Jovianus Pontanus. Epitaph, Character, and Encomium of Petrus Compater. An Arm of Livy preserved in this Church. The Altar, and its remarkable Inscription. Caraffa Palace, and pleasant Story of a Bronze Horse. A curious antique Statue of the Nile. The Cathedral: History and accurate Description of it. Tomb, Epitaph, and Story of the unfortunate Andrew of Hungary, King of Naples. Sepulchre and Epitaph of Pope Innocent IV. Several other Mausoleums, and their Inscriptions. A curious subterraneous Chapel, and its Singularities. Sacristy of the Cathedral very rich.

THE first Singularity we saw this Day is *St. James's Church of the Spaniards*, as 'tis called, and the Hospital belonging to it, for the Sick of that Nation. The former is reputed to be one of the finest in this City, and as richly endowed as any; it maintaining seventy Chaplains, sixteen Deacons, and a fine Band of Music. The Paintings are, in general, very beautiful; particularly an Assumption by *Criscolo*; the holy Virgin, with *St. Anthony of Padua*, and *St. Francis de Paule*, by *Marco da Siena*; *St. James*, by the same; a Nativity, by *Passanti*, chief Disciple of *Spagnualet*; with a Picture by *Manlio*, containing the Portraits of *Pope Pius V.* of *Don John of Austria*, and of several other Heroes who distinguished themselves at the Battle of *Lepanto*. The Chapel of our Lady of *Graces* is adorned with beautiful Marbles, and painted in Fresco, by *Horatio Frezza*.

Nov. 14.
Church of
St. James.

But the most remarkable Curiosity in this Church is the Tomb of *Don Pedro de Toledo*, this being one of the most magnificent in the whole City.

Fine
Tomb of
D. Pedro
de Toledo.

1707. It stands in the Choir, and was executed by *John of Nola*. Upon it are
 Nov. 14. seen *Don Pedro's* Statue, that of his Lady, with several others; and a great
 NAPLES. many Bas-reliefs, one of which represents *Barbarossa*, the Corsair, flying
 before him, after his Attempt upon the Town of *Puzzolo* in 1554. His
 Epitaph is as follows:

And his
 Epitaph.

*Petrus Toletus Friderici Ducis Albae filius, Marchio Villae
 Franchae, Regn. Neap. Prorex, Turcarum Hostiumque
 omnium spe sublata, Restituta justitia, Urbe Moenibus,
 Arce Foroque, aucta, munita, et exornata. Denique toto
 Regno divitiis, et hilari securitate repleto, Monumentum
 in Ecclesia dotata, et à fundamentis erecta, poni mand.
 Vixit ann. LXXIII. Rexit XXI. Obiit M.D.LIII. VII.
 Kal. Feb. Mariae Osorio Pimentel conjugis chariss. Imago
 Garfia Reg. Sicil. Prorex, Marisque Praefectus, Paren-
 tib. opt. P. M.D.LXX.*

“ *Peter of Toledo*, Son to *Frederic*, Duke of *Alva*, Marquis of *Villa*
 “ *Franca*, and Viceroy of the Kingdom of *Naples*, having bereaved the
 “ *Turks*, and other Enemies of this Country, of all Hopes of Success;
 “ enlarged, adorned, and strengthened this City with a Square, with
 “ Walls, and a Fortrefs; revived the Exercise of Justice and Equity;
 “ filled the whole Kingdom with Wealth and Felicity. Lastly, he or-
 “ dered this stately Monument to be erected in this Church, built from
 “ the Ground, and richly endowed by himself. This great and good
 “ Man died in 1553, aged 73 Years, and in the twenty first of his Vice-
 “ royalty. Near his Image stands that of *Mary Osorio Pimentel*, his be-
 “ loved Consort: And in Compliance with his Will, *Don Garcia de Toledo*,
 “ his Son, Grand Admiral and Viceroy of *Sicily*, raised this noble Monu-
 “ ment in 1570.”

The following Verses, by Father *Guiccardine*, of the Order of the *Ce-
 lestins*, and a very good *Latin* Poet, were intended to have been engraved
 on the same Tomb. They scarce contain any thing more than what is
 read in the above Epitaph.

*Conditur hic pacis cultor, Moderator et equi,
 Per quem Parthenope florida in orbe nites.
 Ille Fora, ille vias, Pontesque extruxit, ut Urbem
 Crediderint cives condere velle novam.
 Pervia, perdomitis Afris, ille aquora fecit,
 Deque triumphatis nobile perstat opus.
 Oppositam validis firmavit Mœnibus Arcem,
 Ne quâ non esset tutus ubique locus.
 Nil igitur mirum, magni si gesta Toleti
 Pervolitans hominum Fama per ora vebat.*

The

The Candidates for the Knighthood of St. James, an Order belonging to the Kingdom of Naples, are installed in this Church; and receive the Collar from the Viceroy. On the Saint's Day all the Knights, dressed in White, with red Crosses, assemble there, and celebrate the Festival with great Pomp.

1707.
Nov. 14.
NAPLES.
Knights of
St. James.

As to the Hospital, founded also by Don Pedro de Toledo, 'tis a handsome Building, where sick People are decently entertained, and provided with every Thing necessary, as their several Circumstances may require. During the Time that Count Olivares was Viceroy of Naples, he erected a Bank here which lends small Sums upon Pledges without Interest; an Establishment exceedingly useful to the Public, especially to Families in Distress.

An Hof-
pital and
a Bank.

From the Church of St. James we entered that of St. John the Evangelist, founded by the learned Joannes Jovianus Pontanus, a great Poet, an eminent Orator, and Secretary to Ferdinand I. King of Naples. 'Tis but a small Building, and contains scarce any other Curiosities than a vast Number of Marble Pannels, filled with moral Sentences, Inscriptions and Epitaphs, all writ by Pontanus abovementioned. He had the Misfortune of burying his beloved Wife, his dear Children (three Sons and a Daughter;) for each of whom he composed a long Epitaph*.

Church of
St. John.

His intimate Friend Petrus Compater dying also, he caused him to be decently interred in this Church, and put the following very singular Inscription upon his Tomb; containing a long List of his own Misfortunes and Afflictions, among which he particularly ranks the Loss of his Friends and Relations, and the Ruin of his Country; but the most remarkable Circumstance is, the heavy Load of Superstition, which he had been forced to bear. In a word, the only Thing he was not plagued with was a bad Wife:

Tomb and
Epitaph of
Pet. Com-
pater.

Quid agam requiris?

Tabesco.

Qui sim scire cupis?

Fui.

Vitæ quæ fuerint condimenta, rogas?

Labor, Dolor, Aegritudo, Luctus;

Servire superbis Dominis;

Fugum ferre Superstitionis;

Quos caros habeas, sepelire;

Patriæ videre excidium;

Nam Uxorias molestias nunquam sensi.

Petro Compatri viro officiosissimo Pontanus posuit

Constantem ob amicitiam. Vixit Ann. LIII. obiit M. D. I.

XV. Kal. Decemb.

* The Author took the Trouble to copy all these Latin Pieces, and indeed they are well enough as to the Style: But finding that none of them contained any Thing material, or even curious; and that they would take three or four Pages at least, it was thought proper to suppress them.

1704.
Nov. 14.
NAPLES.
His Character.

This *Petrus Compater*, in Italian, *Pietro Compare*, was one of the most learned Men of his Age; a kind of *Cynical* Philosopher, tho' an agreeable Genius, and a good Poet. His Friend *Pontanus* introduces him frequently in his *Dialogues*; and dedicated to him a Book he had wrote concerning *Epitaphs* or *Tombs*. The celebrated *Sannazarius* laments his Death in the second Book of his *Epigrams*; and as those Verses are very fine, I hope the reciting of them will not displease the Ingenious:

And fine
Encomi-
um by *Sannazarius*.

*Petus delitiæ tuæ, Dione,
Uni cui Charitum sales beatos,
Cui fontes dederas facetiarum
Ac risus simul eleganter omnes,
Petus mortuus est tuus, Dione,
Petus Compater usque ad astra notus, &c.
At nos unanimes tui sodales
Quos tu pectore tam pio colebas,
Quos tristes obitu tuo relinquis,
Hoc duro tibi defuere casu.
Quin me trans Ligerim, ferosque Celtas,
Lustrantem Morinûm pigras paludes,
Dum quero Oceani ultimos recessus,
Veris nuncius obruit quærelis.
Ergo quid tibi tam vagus viator,
Cui nec pulchra Neapolis, nec alti
Colles Pausilypi, nec ipse adesset
Sebethos pater, aut pater Vesevus,
Inferre Exequiarum, Amice, possem?
Rupem, quam vagus hinc, et indè Nereus
Alterna veniens retundit unda,
Accessi, et procul angulo in supremo
Stans, super Pelagi alluentis æstus,
Manes terque, quaterque convocavi.
Hic fudi lachrymas amariores:
Hic vici gemitus vel unus omnes,
Omnes et simul omnium quærelas.
Mox quamvis cineri tuo decentem
Pontanus tumulum paravit, ac te
Cognatas veneretur inter umbras,
Quamvis et diuturnius sepulchrum,
Quod nec sæcula vincere ipsa possint,
Divinis paret excitare Chartis:
Nostrum non tibi qualecunque munus
Inter frigora, solitudinesque
Cessavit, nec honore te supremo
Fraudavi miser: hoc scit ipsa Tethys,
Scit latè Oceani unda Gallicani.*

Pon-

Pontanus entertained so great a Veneration for the Memory of the famous Roman Historian *Livy*, that he deposited one of his Arms in a very honourable Part of this Church. 'Tis the same Arm which *Antonius Panormita* had formerly, and after many Sollicitations, obtained from the People of *Padua*, as appears from the following Inscription read under it: *Titi Livii brachium quod Antonius Panormita à Patavinis impetravit Jo. Jovianus Pontanus multos post annos hoc in loco ponendum curavit.*

1707.
Nov. 14.
NAPLES.
An Arm
of *Livy*
in this
Church.

The Inscription on the Altar is likewise very singular, and perhaps the only one of the Kind seen in any *Romish* Country. It contains the Dedication of the Altar, and runs thus: *Tibi Deus Opt. Max. Aram hanc dedicat Jo. Jovianus Pontanus, nec tecum paciscitur ut sibi, Liberis, Posterisque suis benefaxis, cum ipse volens libensque gratuito benefacias cunctis, sed quia tibi uni ab omnibus debentur omnia.* "I dedicate this Altar unto thee, Almighty God, not in the Intention to obtain from thee any Blessings for myself, my Children, or my Posterity; firmly persuaded of thy constant Readiness to do good spontaneously to all; but merely because unto thee ALONE ought to be consecrated all our Actions, and from thee proceeds all we possess." Here we have an heretical Dedication with a Vengeance; no Wonder therefore that good *Pontanus*, in his Epitaph for his Friend *Compater*, should complain of the heavy Burden of Superstition, under which he had long groan'd.

The Altar,
and its re-
markable
Inscription

Continuing our Progress, we just step'd into the Palace of *Don Diomede Caraffa* *Caraffa di Arragona*, of the Family of the ancient Counts *de Maddaloni*. In the Court stands a Column, on the Summit of which is a small Equestrian Statue, representing King *Ferdinand I.* Within the Palace are preserved many Pieces of Antiquity, such as Statues, Busts, Bas-reliefs, &c. the most remarkable of which are; a *Mutius Scævola*; a Vestal; a very beautiful *Mercury*; a Head of *Cicero*; and some Heads of *Roman* Emperors.

Caraffa
Palace.

This Palace is vulgarly called *Palazzo del Cavallo di Bronzo*, on account of a Horse's Head in Bronze, seen in the Court, concerning which several ridiculous Stories, not worth mentioning, are told. The only probable Circumstance told us is, that the entire Horse was once in being, and that it was carv'd without either Bridle or Halter, to represent the People of *Naples*, who then enjoy'd perfect Liberty. 'Tis added, that *Conrad*, Son to *Frederic II.* having conquered the City, ordered a Bridle to be put to the Horse, and the following Distich to be wrote on its Pedestal, the Meaning whereof is, that "the hitherto unbridled *Neapolitan* Horse, was now subdued, and quietly obeyed the just King, his Conqueror."

Story of a
Bronze
Horse.

*Hæcenus effrenis, Domini nunc paret habenis
Rex domat hunc æquus Parthenopenfis Equum.*

By the way, this Prince owed wholly the taking of *Naples*, to the private Intelligence held in the City. Tired with a tedious Siege, which had

Naples
taken by
Prince
Conrad.

lasted

1707. ^{Nov. 14.} lasted above eight Months, he was going to raise it ignominiously ; when a Friend of his shot an Arrow, from the Town, into his Camp ; with a Paper fix'd to it, containing the six *Latin* Verses following, by which he advised him to block up the Harbour with his Fleet.

NAPLES.

Mutus Regalis latitans in Parthenopeo

Vera referre studet auxiliante Deo.

Parthenope se fessa dabit tibi qui dominaris

Si benè claudantur ostia aperta maris

Persta ; & infesta fundâ quæ marmora jacet,

Nam mora victorem continuata facit.

Conrad took the Hint, stop'd the Mouth of the Harbour with what Gallies he had at hand ; batter'd the City Day and Night with his warlike Machines, and soon forced the Inhabitants to surrender at Discretion. This Event happened in 1253.

Antique
Statue of
the Nile.

As we were going towards the Cathedral, we saw, in our Way, another Curiosity. 'Tis an antique Statue of the Nile, represented as an old Man, sitting on the Back of a Crocodile, with several Children about him. It stands, in a Place called, from its Name, *Seggio di Nido*, or *di Nilo*. The Head of this Statue is modern, as appears by the following Inscription.

Vetustissimam Nili statuam vides, at capite nuper autam non suo,

Hoc scilicet Nili fatum est, suum quod occulat caput, alieno spectari.

Ne tamen observandum Antiquitatis monumentum, quod proximæ

Nobilium sedi nomen fecit, statuae truncus jaceret ignobilis, elegantiori

Exornatum cultu Urbani Aediles voluerunt. Anno D. M.DC.LVII.

The Ca-
thedral,
by whom
built.

The Cathedral is said to be raised on the Ruins of the ancient Temple of *Apollo* ; among which, in digging the Foundation of the Treasury, several Columns, Bases, Capitals, and other Pieces of Antiquity, were found. This Church was founded by *Charles I.* King of *Naples* and Count of *Anjou* ; and *Nicolo Pisatro*, a *Florentine*, was the first Architect. *Charles II.* his Son enlarged it, and caused several Houses to be pulled down, in order to make the Square seen before it : However, this being destroyed, in a great Measure, anno 1456, by a dreadful Earthquake, *Alphonso I.* restored, and put it into its present Condition, by a voluntary Contribution of several of the most powerful Families in *Naples*, whose Coats of Arms were placed, and are now seen on many Parts of this Edifice.

Its De-
scription.

'Tis a pretty plain *Gothic* Structure, flanked with four Towers, in the Manner of a Fortress. The Sculpture on the great Gate is tolerably good, at least for that Age : But the two *Porphyry* Columns, on each Side of it, are certainly antique ; they having been dug out of the Rubbish of the abovementioned Temple of *Apollo*.

We

We were told a very great Singularity concerning this Cathedral, viz. ^{1707.} that notwithstanding all possible Endeavours were made, during several ^{Nov. 14.} Centuries, to discover some Monuments relating to its Consecration, yet ^{NAPLES.} none have been hitherto found; the Archives of the City and Kingdom ^{And Con-} not mentioning a single Word concerning it. And as a Dedication is ^{secration.} look'd upon, in this Country (and even in many others called Protestants) as a Circumstance highly essential to the Sanctity of a Church; a Resolution was taken, in 1644, to consecrate this in a solemn Manner. The Ceremony was accordingly performed with great Pomp by Cardinal *Philomarinus*, then Archbishop of *Naples*, as appears from this Inscription read on the Front.

Ascanius Philomarinus S. R. E. Cardinalis, Archiepiscopus Neapolitanus, Pontificale Templum à Carolo I. et II. Andegavensibus Regibus extructum, Solemni ritu Consecravit die XXVIII. April. Anno M. DC. XLIV.

This Church is said to contain no less than an hundred and ten *Egyptian* Chief Or-Gránite Columns, found also among the Ruins of *Apollo's* Temple: But ^{naments.} most of them are covered with Stucco Work, since Cardinals *Peter Caraffa* and *Inigo Caracciolo*, caused this Structure to be embellished in the modern Taste. The former gave the Cieling, which is gilt and painted by *Santa-Fide*, a celebrated Artist in those Days, who was very handsomely rewarded, he receiving fifteen thousand Crowns for this single Performance. The latter Cardinal was at the Expence of adorning the Walls with Stucco, and Oil-paintings, by *Giordano*, and representing Christ, the twelve Apostles, and the Patrons of the City of *Naples*. Cardinal *Caracciolo*, paved the whole Church with Marble in 1683, and likewise raised thereon the magnificent Tomb, in which his Body was deposited two Years after.

Here are two very fine Organs, both as to Structure and Painting. The ^{Two fine} one was made by Order of Cardinal *Ranucius Farnese*, Nephew to Pope ^{Organs.} *Paul III.* and Archbishop of this City, and painted by the famous *Giorgio Vasari*, who flourished about the Year 1550. Among these Pictures are said to be the Portraits, drawn from the Life, of *Paul III.* of the Cardinal, and several Lords of the *Farnese* Family living at that Time. The other Organ is a Donation of Cardinal *Filomarinus*, and painted by *Giordano*.

The *Loggia*, or Tribune, is adorned with Stucco and Paintings, by *Bal-* ^{The Log-} *ducci*; the whole at the Charge of Cardinal *Gesualdo*, whose Portrait is seen ^{gia, and} there under that of *St. Januarius*. Here stood formerly the three Tombs ^{its Singu-} of *Charles I.* of *Charles Martel*, and of the Queen his Consort; and in- ^{larities.} stead of them we now see those of the said Cardinal, and of *Alfonso Caraffa*, both Archbishops of *Naples*; a gilt Bronze Bust of the late Pope *Innocent XII.* a *Neapolitan*; with several Statues, and other Marble Embellishments; and a long Inscription in honour of that Pontiff, were like-
wise

1707. wife put in this *Loggia*, by Cardinal *Cantelino*, the last Archbishop of this
Nov. 14. City.

NAPLES. But the greatest Curiosity, in my Opinion, is the *Baptistary*, the Font
The fine whereof is of Touchstone, and certainly antique; its Foot is of very
Baptistary. beautiful Porphyry, and the Covering of Mosaic of various Colours,
and made in Form of a Tent; having on its Top two small Bronze Sta-
tues representing St. *John* baptizing our Saviour. The whole stands under
a Marble Dome, likewise of Mosaic Work, supported by four *Verd An-
tique* Columns, whose Capitals are of Copper gilt, and surrounded by a
Balustrade.

Tomb and History of King *Andrew* of Hungary. Among the many Monuments seen in this Church, I took particular
notice of one standing against the Wall, near the great Sacristy. It con-
tains the Remains of the unfortunate *Andrew* of Hungary, first Husband
to *Jane* I. Queen of *Naples*, whom that profligate Woman caused to be
strangled at *Aversa*, in the Year 1345. This we are told by the following
Epitaph, which seems also to imply, that his Body had remained neglected
for some Time; but was buried, at last, and the Sepulchre raised, by the
pious Care of private Persons.

His Epi-
taph.

*Andree, Caroli Uberti Pannoniae Regis F. Neapolitanorum
Regi. Joannae Uxoris dolo et laqueo necato, Urbi Mi-
nutuli pietate hic recondito: Ne Regis corpus insepultum,
sepultumve facinus Posteris remaneret: Franciscus Berar-
di F. Capycius sepulchrum, Titulum, nomenque P. mortuo
Annorum XIX. 1345. XIV. Kal. Octob.*

Guicciardine's Lamentations upon his Death. The unhappy Fate of this young Prince, who lost his Life thus misera-
bly, in the nineteenth Year of his Age, appeared to Father *Guicciardine*, a
Subject worthy of his Muse; and accordingly he wrote this pretty poeti-
cal Epitaph on that Occasion.

*Condita quæ parvo spectatis membra sepulchro
Regibus haud parcens sors inimica tulit.
Talia cur merui post mortem fata nefandam,
Abdito ut in loculo Busta locanda forent?
Extinctum forsitan curarunt abdere cives,
Ne cineri Uxor adhuc insidiosa foret.
Aurea Pannonicis crucibus quæ Lilia junxi,
Heu! maduere nimis sanguine tincta meo.
Quid modo regnantum casus mortesque refertis,
Barbara quos ferrum trussit ab Orbe manus?
Quosque venenatis offis transmisit ad Orcum
Impia mens hominum sollicitata metu?
Nec mihi lanificæ memoretis stamina Parcæ,
Cujus ad arbitrium pendula vita cadit:*

*Perfida namque Uxor laqueo mea colla retorquens
Hæc offa, hæc ferrum, Parca simulque fuit.
Aurea jam discant Reges contemnere serta,
In laqueum verti dum Diadema potest.*

1707.
Nov. 14.
NAPLES.

These Verses contain no particular Incident, except their supposing, as does the Prose Epitaph, that King *Andrew's Corpse was concealed, at first, by the Citizens of Naples*, and that chiefly to prevent its being ill treated a second time by his barbarous Wife.

The Tomb of Pope *Innocent IV.* stands not far from the former. Two Tomb of Epitaphs are read upon it, the one in Prose, the other in Verse; both very long, and filled with lofty Encomiums, which this Pontiff nowise deserved. I shall only mention the first.

INNOCENTIO IV. Pont. Max.

De omni Christiana Republica optimè merito, qui natalis S. Joannis Baptistæ, anno 1241. Pontifex renunciatus, die Apostolorum Principi sacra coronatus, cum purpureo primus pileo Cardinale exornasset, Neapolim à Conrado everfam S. P. restituendam curasset, innumerisque aliis præclarè, et propè divinè gestis, Pontificatum suum quàm maximè illustrem reddidisset, anno 1254. Beatae Luciae Virginis luce, hac luce cessit. Annibal de Capua Archiepiscopus Neapolitanus, in sanctissimi viri memoriam, aboletum vetustate Epigramma Restituit.

“ To *Innocent IV.* a great Benefactor to the whole Christian World, and who was created Pope in 1241, and crowned soon after on St. Peter's Day. He, first of all the *Roman Pontiffs*, bestowed the Red-Hats upon Cardinals, and rebuilt, at his own Expence, the City of *Naples*, which *Conrad* had intirely destroyed. In a word, having illustrated his Pontificate by numberless, and almost God-like Deeds, he died in 1254.”

And here I cannot forbear mentioning a most judicious Observation, made by Monsieur *Misson* upon this Occasion. He says, *That Innocent IV. took it into his Head to give Red-Hats to the Cardinals, in order to attach them the more firmly to his Interest during his Quarrel with Frederic Barbarossa.* Now, this Emperor died on his Travels to the *Holy Land*, in 1190; being drowned in the River *Cydus*, where he was refreshing himself; and the Dissentions between this Pope and his Grandson *Frederic II.* broke out above fifty Years after his Death. What an Anachorism have we here? And how can we reconcile it with the great Accuracy which our Traveller so often boasts of in his Letters to his Friend?

Gross Error of M. Misson.

1707.
Nov. 14.
NAPLES.
Three
other
Tombs.

Above the great Gate are three black Marble Sepulchres, and upon them three white Marble Statues, seated in Niches, representing *Charles I.* Founder of this Church; *Charles Martel*, King of *Hungary*; and the middle one, *Clementia*, Consort to the latter, and Daughter of the Emperor *Rodolphus I.* The Inscription under these Tombs observes only, that they were erected in this honourable Place by *Henry Gusman Count Olivarez*, when Viceroy of *Naples* for *Philip III.* King of *Spain*.

And their
Inscrip-
tion.

*Carolo I. Andegavenfi Templi bujus Exstructori.
Carolo Martello Hungariae Regi.
Et Clementiae ejus Uxori, Rodulphi I. Caesaris F.
Ne Regis Neapolitani, ejusque Nepotis, et Austriaci
Sanguinis Reginae, debito sine honore jacerent ossa.
Henricus Gusmanus Olivarensium Comes,
Philippi III. Austriaci Regias in hoc Regno Vices gerens,
Pietatis ergo posuit. Anno Dom. M.D.IC.*

Epitaph of
King
Charles of
Anjou.

Before this Nobleman thought fit to remove the Tombs from the *Loggia*, where they before stood, to this Part of the Church, there was an Epitaph upon that of *Charles of Anjou*, of which our Antiquary gave me a Copy, and is as follows:

*Conditur hac parvâ Carolus Rex primus in Urnâ
Parthenopes Galli sanguinis altus honos.
Cui Sceptrum et Vitam Sors abstulit invida, quando
Illius famam perdere non potuit.*

“ In this small Urn, repofes *Charles I.* King of *Naples*, and Glory of
“ the royal Blood of *France*. Envious Fate, unable to bereave him of
“ his exalted Fame, deprived him of his Life and Scepter.”

Two
beautiful
Columns.

Before the High-Altar stand two most beautiful Columns, found likewise among the Ruins of the ancient Temple of *Apollo*, and the only one of this kind in all *Italy*, and perhaps in the World. They are between twelve and thirteen Foot high, and made of a Marble very much resembling *Porphyry*, but streak'd with white, and called, for that Reason, *Red Antique*. The Pedestals are of *Verd Antique*, and the Bases and Capitals of gilt Copper.

The Al-
tar Piece.

The Altar-Piece is highly esteemed, and represents the *Assumption* of the *Virgin*. Cardinal *Oliver Caraffa*, is there drawn from the Life; and the whole is the Performance of *Peter Perugino*, *Raphael's* Master.

A fine sub-
terraneous
Chapel.

Under this Altar was built, in 1506, a small Chapel by Cardinal *Caraffa* abovementioned, to which we descend by a double Stair-Case. The Doors are of Bronze, curiously wrought; and the Cieling is supported by ten Marble Columns of the Ionic Order, to which so many Silver Eagles

are fixed, each supporting a Lamp of the same Metal, and a *Cartouche* of gilt Silver, with *Latin* Motto's. Round the Chapel are ten Niches, between Pilasters, filled with Statues of the several Patrons of this City, all of the finest Marble, of various kinds, and every Part of this Chapel is embellished with the most beautiful Bas-reliefs and *Morisco's* of exquisite Sculpture. The very Pavement is intirely of Marble, of different Sorts, in Compartments.

The principal Altar of the Chapel in question, is also very worthy our Attention. Under it, and in a Gilt-Silver Shrine, reposes the headless Body of the famous St. *Januarius*, chief Patron and Grand Protector of the City of *Naples*; and upon it stands his Bronze Statue, esteemed an excellent Piece by all the Connoisseurs. Behind it is another Statue, but of Marble, in a kneeling Posture, and representing Cardinal *Oliver Caraffa* to the Life. This last is thought to be by *Michael Angelo*. On the Side of the Altar is a white Marble Sepulchre, with this odd Inscription:

Hic + Jacent
Maximus Levita Cumanus et puer trimestris.
Ambo XRI Martyres.

"Here lie *Maximus Levita* of *Cumæ*, and a Boy aged three Years, both Martyrs for *Christ's* Sake."

The Dukes of *Atri*, of the *Caraffa* Family, are likewise buried in this Chapel, which is of the celebrated *Tomaso Malvita* of *Cosmo's* Architecture.

The Sacristy is a perfect Storehouse of all Kinds of fine Pieces of Plate. It was anciently a Chapel which *Charles the Cripple* consecrated to his Uncle St. *Lewis*, King of *France*, on his being canonized by the Court of Rome. Here are seen, in the first Place, the Portraits of forty Archbishops of *Naples*, including Cardinal *Pignatelli* the present: Next, several Cart-loads of very precious Relics, the principal whereof are, the Under-Jaw of St. *John* the Baptist; and that spite of the good People of *Amiens* in *Picardy*, who pretend to have his entire Head; a Rib of St. *Peter*, and another of St. *Paul*, tho' *Rome* the Holy boasts its possessing the entire Body of these two Saints. The Ribs are inclosed within two Silver Statues, large as the Life, representing the holy Apostles; a Piece of St. *Bartholomew's* Skin; the Nail of one of St. *Andrew's* great Toes; one of St. *Thaddeus's* little Fingers; the right Thumb of St. *Luke*, and consequently the same with which he wrote his Gospel, the Acts of the Apostles, and drew so many fine Pictures; a large Tooth of *Apollonia*; another of St. *Lucia*; a Piece of St. *Charles Borromeo's* Liver; the Tongue of St. *Blasius*, very much resembling a dried Hog's Tongue; lastly, the Staff which St. *Peter* used when he came to *Naples*.

The Legend adds, that hearing, at his Arrival there, that honest St. *Asprenus*, his Disciple, whom he had created first-Bishop of this City, was grievously

1707.
Nov. 14.
NAPLES.

grievously tormented with the Gout, he sent him this holy Staff, which the Patient had no sooner taken hold of, than he instantly recovered. Now, whether this once-miraculous Staff has preserved its Virtue to this Time, I cannot directly say; but this I can aver, that it is a perfect *Indian Cane* with an *Ivory Head*, and an *Iron Point* at the End. 'Tis indeed a *Mystery* to me how good *St. Peter* could be possessed of an *Indian Cane*. Tomorrow I shall give you an Account of the magnificent Chapel of *St. Januarius*.

C H A P. XXXIV.

Naples. The Cathedral, and accurate Description of the stately Chapel of St. Januarius. That Saint's miraculous Head and Blood. Wonderful Liquefaction of the latter. Great Encomiums on that Prodigy. Never happens in Presence of Heretics. A pretended Miracle ingeniously ridiculed by Horace. Immense Riches of the Sacristy of this Chapel. Church of St. Restituta, and its Singularities. Stately Column of St. Januarius. Duke of Spezzano's uncommon Politeness to the Author. Jesuit's College. A most magnificent Building, described at large.

Nov. 15.
Chapel of
St. Janu-
rius.

THE splendid Chapel of *St. Januarius*, here called *Tesoro di S. Gennaro*, was built by *Cavalier Cosimo Fanzago*, the Architect, and *Fabio Maranta* Bishop of *Calvi* laid the first Stone of it, on the seventh of *June 1608*. A *Neapolitan* Writer is pleased to declare, *Tutta l'energia del Mondo ci vorrebbe à descrivere la Capella di S. Gennaro, detta il Tesoro*. "That all the Eloquence in the World could scarce suffice to describe this Chapel, commonly call'd the *Treasure of St. Januarius*." This is an *Italian Hyperbole* with a Witness; but as I now am pretty well accustomed to this Sort of Language, I shall not be afraid, with the little Eloquence I am Master of, to attempt the Description of this Chapel.

Its stately
Front and
Gate.

First, we are struck with the Sight of a superb Front, made of the finest Marble, of various Sorts, in the Middle whereof stands a stately Gate, pierced, and of such exquisite Workmanship, that nothing can exceed it. On each Side is a thick Column of most beautiful black Marble speckled, and of one single Piece. On the Top of the Gate, just above the Entrance, is a Bust of *St. Januarius*, with this Inscription:

Bust of the
Saint, and
its In-
scription.

DIVO JANUARIO.
E Fame, Bello, Peste, ac vesævi igne,
Miri ope sanguinis erepta Neapolis.
Civi, Patrono, vindici.

“ To the blessed *Januarius* our Citizen, Patron and Protector, by the
 “ Assistance of whose miraculous Blood this City has often been preserved
 “ from Hunger, War, Pestilence, and especially from the dreadful Flames
 “ of Mount *Vesuvius*.

1707.
 Nov. 15.
 NAPLES.

Near these Columns, and on each Side of them, are two large Niches adorned likewise with Columns, Pilasters, and two most beautiful Statues of St. Peter and St. Paul by *Finelli*. The other Statues, in the Front, were by *Corsetti* and *Papale*.

The Chapel itself is very spacious, of a circular Form, and excessively magnificent. We perceive nothing, which Way soever we turn, but exquisite Marbles, Statues, Bas-reliefs, Paintings, Sculptures, Gildings, and Plate; the Workmanship of each of these Pieces corresponding exactly to the Richness of the Materials. The whole Pavement is of fine Marble and Mosaic Work. Round the Chapel stand twenty Bronze Statues in so many Niches, each between two Columns of a Stone called *Broccatello*, by the *Italians*. These represent twenty of the principal Patrons of *Naples*; for as this City is situated between two dreadful Furnaces, Mount *Vesuvius* and *Solfatari*, it stands in great Need of powerful Aids, and therefore has singly, more Patrons, than any other ten Cities put together. Under every one of these Statues is a Bust, or other Silver Figure, containing certain Relics of the Saint represented by the Statues; some whereof are by *Cavalier Cosimo* and *Vinaccia*, but most of them by *Finelli*. The Expence of the whole Set is incredible, we being assured that each cost four thousand Crowns at least.

The Chapel very magnificent.

Beneath the Statue of St. *Januarius*, which stands behind the High-Altar, is a large Silver Press, with folding Doors, wherein are preserved, with the utmost Care, the Head of that holy Bishop, and two Vials filled with his sacred Blood. The Magistrates of the City are always entrusted with one Key of this precious Repository, and the Archbishop with the other. The Head is inclosed within a gilt Silver Bust, enriched with Jewels of immense Value, all presented to the Saint by several Kings, Princes, Viceroy, Vice-queens, and other Persons of the first Rank. With regard to the Blood, 'tis kept in a small Tabernacle of admirable Workmanship.

Head and Blood of St. *Januarius*.

These two precious Relics are shewn only three Time a Year, viz. on the first Sunday in May, in the Chapel itself, and on the 29th of September, and the 16th of December, on the High-Altar of the Cathedral. But mark the Prodigy! The Blood lies always congealed, and in a solid Mass; but no sooner is it put near the Head, than it begins to liquify, and even to boil. This great Miracle was celebrated by the learned *Francisco de Pietri*, a *Neapolitan* Counsellor, in a pompous Epigram, where he thus addresses all Infidels and Free-thinkers:

Miraculous Liquefaction of this Blood.

Non

1707.
Nov. 15.

NAPLES.
Panegyric
on this
Prodigy.

*Nondum credis Arabs! Scythicis quin Barbarus oris
Confugis ad veræ Relligionis iter?
Aspice, palpa hæc: Stat longum post Martyris ævum
Incorruptus adhuc, et sine tæbe cruor.
Imò hilaris gliscit, consurgit, dissilit, ardet
Ocyor; extremæ est impatiensque tubæ.
Perfidus an cernis capiti ut cruor obvius, ante
Frigidus, et durus ferveat et liqueat?
Caute vel asperior, vel sis Adamantinus, Afer,
Sanguine quin duro spontè liquente liques?*

“ Can you still persist in your Unbelief, O Barbarian Nations! and not
“ embrace the *Christian* Religion at the first Sight of this wonderful Phe-
“ nomenon? The Demonstration is plain and obvious. Look at this
“ Blood, which remains uncorrupted, tho’ spilled so many Ages since.
“ Nay, farther; observe how this sacred Blood, frozen and hard at all
“ other Times, becomes instantly, and at the first Sight of its dear Head,
“ liquid and boiling; mind, how it moves, chafes, leaps and jumps up
“ and down; how it appears pleased, and in the highest Spirits: In short,
“ if your Heart does not *melt* into Conversion, in viewing this *melted*
“ *Blood*, it must necessarily be hard as a Rock, and even as an Adamant.”

Another
Encomi-
um.

But not contented with this pathetic Address, the Lawyer pours forth his *Christian* Zeal in the following vehement Exclamations: *O illustre memoria! O verita irrefragabile! Vengano gli Heretici, Vengano, e stupiscano, ed aprano gli occhi alla verita Cattolica, ed Evangelica: Bastarebbe questo Sangue di S. Gennaro solo à fare testimonio della Fede. E possibile, che à tanto, e sì famoso Miracolo non si converta tutta la Gentilità, ed Infedeltà alla verita Cattolica della Romana Chiesa?* By which Words he entreats all Heretics to open their Eyes, and acknowledge the Finger of God in Favour of the Catholic Faith. He even wonders that all Heathens and Infidels are not suddenly turned into religious *Christians*, by the bare Sight of this greatest of all Miracles.

The
Blood ne-
ver lique-
fies before
Heretics.

If the most Catholic Dr. *Lassels* may be credited, this holy Blood has actually now and then produced such wonderful Conversions. He even appeals to a well known Incident, which happened while he was at *Naples*; *Comte de la Val*, a French Calvinist, having (according to *Lassels*) been really converted by mere Dint of this Miracle. But I don’t easily comprehend how this supposed Fact can be reconciled with a kind of Axiom, or standing Truth, universally received here, viz. *That the congealed Blood never liquifies in Presence of Heretics*. Taking this for granted; and if it be impossible for Heretics to be Witnesses of the Miracle, how can they be converted by it? With regard to the Axiom, it is abundantly confirmed by the Testimony of one *Parrino*, an eminent *Italian* Writer. Here are his

his Words: *Il santo Tutelare assiste gli Napolitani in ogni bisogno, e gli hà lasciato un vivo testimonio dell amor suo, nel Sangue, perche nella liquefazione d durezza, loro mostra i segni d dell ira, d della misericordia di Dio; come anche restando duro à vista de gli Eretici; tutto piu volte sperimentato.* "The tutelar Saint graciously assists the Neapolitans in all their Necessities; and has given them a living Proof of his Affection, by his precious Blood; which equally demonstrates to them the Wrath or Mercy of Heaven, in Proportion as it either continues hard or liquifies." This partial Love is likewise seen in its ever continuing in the former State at the Sight of Heretical Spectators.

1707.
Nov. 15.
NAPLES.

I shall not presume to examine how, and in what Manner, this Prodigy is wrought: But this I certainly know, that Priests, in all Ages, have had a tolerable good Knack at such kind of extraordinary Legerdemain Tricks. Our Friend *Horace* mentions one, which, if not parallel with this, resembles it in some Respects. He tells us, that in a Town called *Gnatia* or *Egnatia*, now *Gnazzi*, situated between *Barri* and *Brundisium*, the crafty Priests had found Means to kindle a Fire near the Entrance of their Temple, without the Help of Heat or Fire of any Kind, which was considered, by the Populace, as a first-rate Miracle. But then he adds, that *Mecænas*, *Cocceius Nerva*, *Fonteius Capito*, *Plotius*, *Virgil*, and himself (a Set of wicked Free-thinkers) made a jest openly of this pretended Miracle. Thus he pleasantly relates the Story towards the Close of his fifth Satire, Book II.

An an-
cient pre-
tended
Miracle
ridiculed
by Ho-
race.

*Postera tempestas melior, via pejor adusque
Bari mœnia piscosi. Debinc Gnatia lymphis
Iratis extructâ dedit risusque jocosque;
Dum flammâ sinè, thura liquefcere limine sacro
Persuadere cupit. Credat judæus Apella,
Non ego. Namque Deos didici securum agere ævum:
Nec si quid miri faciat Natura, Deos id
Tristes ex alto Cæli demittere tecto.*

But to return to St. *Januarius's* Chapel; all its Altar-Pieces are painted on Copper, four by *Dominichino*, one by *Spagnuolet*, and another by *Cavalier Massimo*, a Neapolitan. Its beautiful Cupola is painted by *Lanfranc*; the Angles, &c. are by *Dominichino*; the Sacristy is by *Giordano*. Above the Door stands a fine Bust of Touch-stone, representing St. *Januarius*.

Paintings
and Cupo-
la of the
Chapel.

The Description of this single Sacristy would take up a whole Volume. 'Tis calculated that the Riches contained in it are worth above three hundred thousand Crowns. Among a numberless Multitude of Curiosities seen there, I took particular Notice of a curious Piece, which adorns the Forepart of an Altar, the Materials whereof are very precious, and the Workmanship exceedingly delicate. It contains a great Variety of Figures, all wonderfully well executed, and representing the Translation of St. *Januarius's*

Immense
Richness
of its Sa-
cristy.

rius's

1707. *rius's* Body into the City, during a dreadful Plague with which it had been
Nov. 15. afflicted for some time.

NAPLES. On one Side of the Cathedral stands the old Church of *St. Restituta*,
Church of built, as we are told, by *Constantine* the Great, on the Ruins of a Temple of
St. Resti- *Neptune*. This was the Cathedral of *Naples* before *Charles* of *Anjou* built
tuta. the other. It contains a vast Number of Paintings, the Detail whereof
would be endless : But its chief Curiosities are, the sacred Body of *St. Re-*
stituta ; an Image of the blessed Virgin, in Mosaic Work, said to be the
first venerated in *Italy* ; and a miraculous Crucifix done by a blind Man.

Its Chap- This Church has its Chapter, as well as the Cathedral, consisting of
ter. thirty Canons, who all have the Privilege of wearing, whenever they offi-
ciate, Episcopal Vestments, *i. e.* the Rochet, the Mitre, and the Crozier.
In the Epitaphs of some Canons buried here, I found, among their Titles,
those of *Presbyter Cardinalis*, & *Diaconus Cardinalis*, " Cardinal Priest and
" Cardinal Deacon," tho' they were merely Canons, and not Cardinals.

Stately Facing the little Gate of the Cathedral, stands a Marble Column, about
Column sixty Foot high, on a large Pedestal, surrounded by a Balustrade. It was
of *St. Ja-* erected in honour of *St. Januarius*, whose Bronze Statue is seen at Top,
nuarius. and represented as blessing the City. A little lower are some Angels, hold-
ing the holy Bishop's Mitre ; another his Crozier ; and a third something
else. On the Base is a Syren, supporting the following Inscription :

DIVO JANUARIO
PATRIAE REGNIQUE PRAESTANTISSIMO TUTELARI.
GRATA NEAPOLIS CIVI OPT. MERITO EXCITAVIT.

" Grateful *Naples* has raised this Monument in honour of *St. Januarius*,
" their worthy Citizen, and most excellent Protector of the whole King-
" dom.

Never shaken by This stately Pillar was executed by *Cavalier Cosimo*, and the Statue of
Earth- the Saint by *Finelli*. We were assured, by several Persons of Honour and
quakes. Distinction, that notwithstanding the many violent Earthquakes felt, at
different Times, in this City, and which have overturned many considerable
Edifices, yet this Monument suffered never the least Damage, nor was
even so much as shaken ; a Circumstance which the good Catholics take
to be a wonderful Effect of Providence.

Duke of And here I cannot forbear taking Notice, that in viewing all the Singu-
Spezzano's larities abovementioned, we were constantly accompanied by a *Neapolitan*
great Ci- Nobleman of the first Rank, *viz.* Duke *de Spezzano*. We met him acci-
vility to dentally in the Cathedral ; when he, perceiving that we were Foreigners,
the Au- accosted us in the most obliging manner ; offering to shew us every Thing
thor. curious, either there or elsewhere, which we accepted with the highest
Sense of Gratitude. Accordingly, we visited together the various Curiosi-
ties related above ; and had, (by Intervals) some very agreeable Conversa-
tion,

tion, by which he showed himself very well skilled in several Branches of Learning, particularly in History, and the *Belles Lettres*. But some Affairs calling him away, he took his Leave in the same polite manner, and left us near the Column of St. *Januarius* abovementioned. 1707.
Nov. 15.
NAPLES.

About an Hour after, he sent us one of his Officers, with a *Billet*, containing the following very genteel Compliment in *Latin Verse*, addressed to my Companions and myself. His polite
Compli-
ment.

*Fortunata dies, quâ FORTUNATA cruorem
Pro Christo fundens Cœlica regna tenet.
Me fortunatum JANUARI grata Sacello
Occursu recreas Anglico, an Angelico?
Par Juvenum, par Heroum, Comitemque verendos
Dum miror, studiis, moribus, ingenio.
Gaudii, obsequiique ergo. D. F. M. Dux Spezzani Domum rediens.*

“ O! fortunate Day *, on which St. FORTUNATA, shed her Blood for
“ *Christ’s* Sake, and was received into the heavenly Mansions! By your
“ Means (O blessed Virgin !) I, on that Day, was so *fortunate*, as to meet,
“ and even get acquainted with some *English* (I had almost said *Angelic*)
“ Men † ; two delightful young Brothers, and their most worthy Con-
“ ductor, whose Genius, Learning, and Behaviour, I cannot but highly
“ admire.”

Can any thing be more obliging than this Compliment, and did ever any Piece better deserve the Epithet of *Billet-doux* ? In return, we immediately went to pay our humble Devoirs to the most noble Author : But to our great Mortification and Surprize, we were told he was just gone out of Town in a great Hurry ‖.

This Day we went to view the *Jesuit’s College*, called *Giesu Vecchio*, Nov. 16.
“ old *Jesus*.” ’Tis very large, and perhaps the largest Religious-house in Jesuit’s
College,
a stately
Building.
Naples. The Court-yard, in particular, is very spacious, and the Schools are extremely magnificent. In the former is seen an antique Marble with this Inscription in honour of St. *Helena*, Mother to the Emperor *Constantine* the Great.

* To understand the Allusion in question, the Reader is to observe, that this is the Festival of St. *Fortunata*, Virgin and Martyr.

† *English* and *Angel*, are almost the same Word in *Latin*.

‖ Our Author had the Satisfaction of seeing this polite and ingenious Nobleman several Times afterwards, and was always used by him with prodigious Civility. The Particulars of this are contained in the Original, and told very agreeably. But not thinking this to be a Subject of great Importance, I omitted it for Brevity’s Sake.

1707.
Nov. 16.

NAPLES.
An ancient In-
scription.

PIISSIMAE ET CLEMENTISSIMAE DOMINAE NOSTRAE
HELENAE AUG. MATRI DOMINI NOSTRI CONSTANTINI
VICTORIS SEMPER AUG. ET AVIAE DOMINOR. NOSTROR.
BEATISSIMOR. CAESARUM. UXORI DOMINI CONSTANTII
ORDO NEAP. P.

“ To our most pious and clement Lady *Helena*, august Mother to our
“ Lord *Constantine*, victorious and ever august; and Grand-mother to
“ our blessed Lords the *Cesars*, Consort to Lord *Constantius*, the Regency
“ of *Naples* have erected this Monument.”

By whom this House was built. The Architecture is by *Lazzaro*, and was raised at the Expence of the *Aponte* Family, as appears from the following Inscription, placed under the Arms of that House:

*Caesaris de Ponte Filii
Gymnasium à fundamentis ad culmen
Bonis Paternis extruxerunt An. MDC.V.
Societas Jesu
Grati Animi Monumentum posuit.*

The Refectory. We obtain'd Leave, but not without great Difficulty, to view the Refectory and the Cellars; but were peremptorily denied a Sight of the Kitchen, which the Reverend Fathers, (but for what Reasons I cannot well guess) never allow even the Viceroy himself to enter. The first is extremely neat and pleasant, and adorn'd with several very good Pictures, among which I observed a *Christ*, drawn by *Lionardo da Pistoia*, highly esteemed by the Society.

And fine Cellars. The Cellars may, on account of their Extent, be compared to Catacombs, they being capacious enough to hold thirty thousand Pipes of Wine, as we were informed by the *Falber-Butler*. There are now but two thousand in them, the Overplus having lately been sold (as may be supposed) for the *bare Subsistence of the poor Fathers, and just to keep them alive*. To be serious, they carry on a very considerable Trade with their Wines; and as they dispose of them to the best Advantage, this brings them in immense Sums; but be assured that they part with only the worst Sorts, and always keep the very best for their own delicate Palates. To this we ourselves can bear Witness, the reverend Butler in question having regaled us with several copious Bumpers of delicious Wines.

The Library very magnificent. From this truly Storehouse of *Bacchus*, we went up to the Apartment of the Muses, I mean the Library. 'Tis very spacious and magnificent in every respect: Book-Cases, Shelves, Balustrades, twisted Columns, in short, every Thing here is made of the most beautiful Olive, and Walnut-Tree Wood, and without so much as one Iron Nail, drove into any Part.
The

The Pavement is entirely of baked Tiles, finely varnished like *Faenza* or *Delft Ware*; and of four different Colours, white, blue, green and yellow, divided into *Morisco* Compartments, all which has a most delightful Effect. 1707.
Nov. 16.
NAPLES.

With respect to the Books, they are exceedingly numerous, and must necessarily increase considerably every Day; for these honest Fathers enjoy a yearly Stipend of six hundred Ducats, which was bequeathed them by one of their Devotees, merely for their purchasing Books. But then the greatest Part of the Library consists of Works composed by Members of their own Society, all of them bound in red Calf. Now, as they procure all these Books *gratis*; 'tis generally presumed that they disburse very little of the six hundred Ducats in question, and pocket the Remainder, *ad majorem Dei gloriam*, "to promote the Glory of God;" which, as every one knows, is the great End of all their Actions. Great
Number
of Books
in it.

The Church cost them as little as the other Parts of the Edifice, and their Collection of Books; it being rebuilt, from the Ground, at the Expence of a Prince *della Rocca*, in the Beginning of the last Century, as we learn from this Inscription over the great Gate: The
Church,
and by
whom e-
rected.

*Thomas Filomarinus, Castri Comes, ac Roccae Princeps,
Majorum suorum Pietatem felici ausu æmulatus,
Templum hoc exstruxit An. D. M. D.C. XIII.*

"*Thomas Filomarinus*, Count *de Castro*, and Prince of *Rocca*, being willing to follow the pious Steps of his Ancestors, happily raised this Church, Anno 1613."

This was formerly a pretty ancient Church, dedicated to St. *John* and St. *Paul*, and given to the Jesuits, at their own Request, by *Alphonso Caraffa*, Cardinal and Archbishop of *Naples*. Being very old it was soon after pulled down; where, among the Ruins, several antique Marbles were found, most of which were utterly spoiled by the Workmen. Some, however, were preserved pretty entire; and one, among the rest, bearing the following Inscription, which indeed contains nothing material: Its Histo-
ry.

*Theodorus Consul, et Dux,
A fundamentis Templum aedificavit,
Et Diaconiam ex novo perfecit Indictione
Quarta Reg. Asontis, et Constantini, Dei
Amatorum et Regum. Qui reverenter vixit
In fide et conversione VI. Mens. Octobris.
Hic vivens Christo Ann. XL.*

An old
Inscrip-
tion.

The present Church is exceedingly beautiful, it being adorned with The Plenty of Marble of various Kinds, Statues, and Pictures. Among the Statues a great Value is set on an *Isaiab* and a *Jeremiah*, by the Cavalier The Church
described.

1707. *Cosimo Fanzago*. And I must inform you, that most of the beautiful modern Statues in *Naples* were carv'd by this *Cosimo*, by *John de Nola*, *Santa Croce*, and *Auria*. The best Pictures are; a Nativity of our Saviour; a Circumcision; a Transfiguration; a *St. Ignatius*, Bishop of *Antioch*, by *Marco di Siena*; and a few others by *Marcelli*.

A Chapel. The Chapel of the Infirmary is painted all over by *Lanfranc*; the Sacristy is admirably well furnished with all Kinds of Plate, and precious Relics. Among the latter are, a Piece of the true Cross; a Finger of *St. John the Baptist*; a Tooth of *St. Januarius*, notwithstanding that the Gentlemen of the Cathedral pretend that the Head of that Saint, which they have in their Possession, has all its Teeth, not a single one excepted. Lastly, two Heads of *St. Ursula's* Companions, and that too, spite of the good People of *Cologne*, who assert very positively, that they are Masters of every one of them.

C H A P. XXXV.

Naples. Church of *St. Angelo à Nido*. Its fine Library and stately Tombs, particularly that of the *Brancacci Family*. Church and Convent of *St. Marcellin*, and their Curiosities. A miraculous Image of Christ. Few Antiquities remaining in *Naples*, and for what Reason. A magnificent Portico, lately destroyed by an Earthquake. An ancient Temple of *Apollo*, and its Greek Inscription. This Temple turned into a Church, and Verses of *Guiccardine* on that Occasion. Modern Inscription relating to both the Temple and the Portico. Several Inaccuracies of *Monsieur Miffon*. Bronze Statue of *St. Gaetan*. Theatin Church and Convent. Its many rich Chapels, and Sacristy. The Monks of that Monastery very dexterous in getting Money.

Nov. 17.
St. Angelo
à Nido,
and its Li-
brary.

WE spent great Part of this Morning in viewing the Library, the Church, and the Hospital, called *de S. Angelo à Nido*. The first was founded and erected by *Don Gio. Battista Brancaccio*, Grand Prior and Admiral of *Malta*, in compliance with the Will of his Uncle and Brother, both Cardinals, who bequeathed a considerable Legacy for that Purpose. The Apartment is very stately and commodious, and the Book-cases are all of Cedar and Walnut-tree Wood. It contains thirteen thousand Volumes, at least. Here are likewise a considerable Number of Manuscripts; but none worthy of particular Notice. The Founder settled a yearly Income of above six hundred Ducats, to pay the Salaries of the Librarians, and to purchase new Books.

The

The Church and Hospital were raised in honour of St. *Michael* the Archangel, by Cardinal *Brancaccio*, a little before he was promoted to that Dignity, by Pope *Urban VI*, a *Neapolitan*. He dying at *Rome* in 1427, his Body was conveyed to *Naples*, and interred in this Church. The Tomb stands near the high Altar, on the Left, and is adorned with very fine Statues by the celebrated *Donatello*. It was executed at *Florence*, by Order of *Cosmo de Medicis*, who sent it to *Naples* by Sea. On the Right of the same Altar is the Sepulchre of the two Cardinals *Brancacci*, Founders of the Library; as likewise of the two Grand Priors, *Fra. Gio. Battista*, and *Fra. Giussippe*, Brothers to the one and Nephews to the other.

Nothing can exceed the Magnificence of this last Mausoleum, it being entirely of the finest Marble of various Sorts, in a most exquisite Taste of Sculpture, and in an extraordinary Form. The Tomb, containing the four Bodies, rests on two Lions, between the Pillars of a kind of Facade or Front, and is covered with Mitres, Crofiers, Cannons, Pikes, Standards, Harneffes, Helmets, and Croffes of *Malta*. Above this Pile of military and ecclesiastical Trophies, rises a Pyramid filled with Inscriptions, containing the Elogiums of the deceased Persons, which a Statue of Fame, kneeling, seems to make an End of Writing. A little higher is a Figure representing Death, appearing (imperfectly) from behind the Monument. On the opposite Side, a little higher, and at one of the Angles, is seen another Fame, who, with a Trumpet in her Hand, seems to proclaim aloud the great Atchievements of the Uncle and the three Nephews. The Busts of the two Grand Priors, with Helmets on their Heads, are on the Pillars of the Facade, and placed upon Pedestals. Those of the two Cardinals are at the Summit of the Pyramid, and inclosed in the same Oval. The whole is adorned with sepulchral Lamps, and the Arms of the *Brancaccio* Family. This admirable Piece was the Performance of *Pietro Ghetti di Massa*.

The high Altar-piece of this Church (painted by *Marco da Siena*) representing St. *Michael* the Archangel, is very beautiful. Here is likewise a pretty handsome Chapel dedicated to St. *Candida* of the abovementioned House of *Brancaccio*, as appears from the following Inscription above the Entrance: SACELLUM SANCTAE CANDIDAE NEAPOLITANAE EX FAMILIA BRANCATIA.

This holy Woman is called the *Younger*, to distinguish her from another who (says the Legend) lived in the very Infancy of Christianity, was converted by St. *Peter*, and thus had the Honour of being the first Disciple of Christ in *Naples*. Her Body lies under the Altar of the Chapel, whether it was conveyed from the Church of St. *Andrea à Nido*, in which it formerly lay; and her ancient Sepulchre is still seen, with this Epitaph, containing only a very plain Encomium of her Virtues; and making honourable mention of her surviving Husband and Son. She died in the fourth Year of the Reign of the Emperor *Mauritius*:

Mors

1707.
Nov. 17.
NAPLES.

*Mors, quae perpetuo cunctos absorbet biatu,
Parcere dum nescit, saepius inde faver.
Felix, qui affectus potuit dimittere tulos,
Mortalem, moriens, non timet ille viam.
CANDIDA praesenti tegitur Matrōna Sepulchro,
Moribus ingenuis, et gravitate nitens,
Cui dulcis remanens Coniux, natusque superstes,
Ex fructu mater nescitur in sobole.
Hoc precibus semper, lacrymosa hoc voce petebat,
Cujus nunc meritum vota secunda probant.
Quamvis cuncta Domus nunquam te flere quiescat,
Felicem fateor sic meruisse mori.
Hic requiescit in pace CANDIDA G. F. quae vixit plus minus Ann. L. D. P.
Die 4 Id. Sept. Imperii D. N. Mauritii PP. Augusti Anno IV. P. C. ejusdem
Anni Indictione III.*

Church of
St. Marcellinus,
and
a miracu-
lous I-
mage.

As we were going to take an Airing on the Mole about Evening, we saw, in our Way, the Church of St. Marcellinus, and, at the same time, one of the most famous Images in Naples, on account of a stupendous Miracle. It represents our Saviour, and was sent (according to the Legend) by the Emperor Basilius to an Archbishop of this City, who ordered it to be conveyed into the Cathedral. The Men, who were carrying the Image thither, grew suddenly tired to Death; when, to take a little Breath, they set the Burden on the Foot of a Column, which was before St. Marcellinus's Church. Having recovered themselves, and being desirous of going on, they endeavoured to take the sacred Image up again, but in vain, it being now so monstrously heavy, that all the Porters in the World could not have moved it one single Inch. Amazed at this Prodigy, the Spectators, who surrounded the Image in Crowds, concluded immediately, that it had form'd a Resolution not to stir from these, but chose to fix its Abode in this Church, rather than in the Cathedral. In Compliance to its capricious Desire, and by the special Licence of the Archbishop, it was carried thither, and placed on the Altar, where it now stands.

A Piece of
an old
Column.

Near the Convent-Gate is likewise seen the self-same Foot of the above-mentioned Column, to which the Image stuck so close. 'Tis placed in a Nich, surrounded by an Iron-Grate, with the following Inscription, containing the above Story, with this additional Circumstance, that Pope St. Sylvester had abundantly confirmed it by his Letters, and granted a vast Number of Indulgences on account of this most memorable Event.

*Ne mireris Viator, si columnae truncus hic locatus fuerim,
quum salvatoris imago ab Imperatore Constantinopolitano
Archiepiscopo Neapolitano dono missa fuerit, Bajuli onere
defessi, illam super me deposuerunt, quae cum tolleretur,*

nullis viribus eripi potuit. Hoc itaque miraculo Imago super Altare DD. Marcellini et Festi divinitus collocatur, quod Sylvester suis litteris comprobavit, quam plurimas concedens Indulgentias.

1707.
Nov. 17.
NAPLES.

To me this Miracle seems plainly copied from that in the Church of St. James, nicknamed *Scozzia Cavalli*, and which I related at large in the Article of *Rome*. Farther, there is a gross chronological Absurdity in the Story itself. 'Tis asserted, that the Emperor *Frederic I.* surnamed *Barbarossa*, founded this Church in 1154. Now 'tis certain that *Basilus*, the Emperor of *Constantinople*, who is said to have sent the Image in question to the Archbishop of *Naples*, lived very near three hundred Years before *Frederic*. This I give, as a remarkable Instance, of the Accuracy and profound Learning of the legendary Writers.

Criticism upon this Miracle.

The Cieling of the Church was painted by *Cavalier Massimo*, and the Cupola by *Belissario*, two celebrated *Neapolitan* Artists. Among the Curiosities, is an Altar Ornament, made of *Frederic Barbarossa's* imperial Mantle, bequeath'd by him to this Church, after he had raised it from the Ground. In the Convent is preserved another vastly more remarkable Piece of Antiquity. 'Tis a Bell said to have been cast in 550, and employed to sound the Alarum, whenever the *Turks*, and such like Pirates, made a Descent on the Coast. This Tradition is a fresh Proof of the wonderful Skill of Legend-Writers in History; most People knowing that there were neither *Turks* nor Bells in those Days.

Curiosities in the Church and Convent.

The City of *Naples* has been exposed to so many Revolutions, and so often ruined by Invasions, that very few Remains of Antiquity are found in it; and these are chiefly in the Cabinets of the Virtuosi. Several Earthquakes have likewise destroyed vast Numbers of them, particularly Statues, and curious Marbles. Besides, the small Quantity saved out of these various Devastations, were carefully catch'd up, from time to time, by the Viceroy for the Kings of *Spain*, into which Country most of them were sent. Hence a Traveller, in giving an Account of this noble City, is at a loss how to satisfy a Reader of sublime Subjects; especially such a Reader as you (Sir) are, who is not to be entertained with Trifles. He therefore is forced to confine himself to modern Curiosities; such as Castles, Palaces, especially religious Houses, which abound here more (perhaps) than in any other *Romish* Country. The Consequence is, that a Writer is too often obliged to fall into tedious Repetitions, as the same Terms must necessarily be employed in describing Buildings.

Nov. 18.
Few Antiquities in Naples, and why.

But this Observation must not be understood, as if there was absolutely nothing left in *Naples* of former Ages; and, you may be assur'd, that all such as have escap'd devouring Time, or the many Sackings, shall be exposed to your View with as much Accuracy as I am capable of.

Before the *Theatin* Church, called *St. Paolo Maggiore*, stood formerly a noble Piece of Antiquity, which had resisted all the Calamities abovementioned.

A very remarkable one lately destroyed.

1707.
Nov. 18
NAPLES.

tioned. But a most dreadful Earthquake, which continued several Days, happening, the whole City was in Danger of being swallowed up; and a vast Number of Buildings, both within and without, together with whole Towns, Villages, and Country-seats, as also the said Structure, were quite demolished the 5th of June, 1688.

viz. a
Portico.
Its De-
scription.

This Antiquity was Part of a fine Portico, or Facade, of which there remained only eight thick, fluted Columns, of the *Corinthian* Order; and said to have been inexpressibly beautiful. They supported a triangular Pediment, bordered with a double Cornice. Various Bas-reliefs were wrought upon it, representing several Heathen Deities; and among others, *Jupiter*; *Apollo* leaning on a Tripod; *Mercury* with his *Caduceus*; *Castor* and *Pollux*, with Helmets on their Heads, and Lances in their Hands; *Terra* (the Earth) upon a *Cornu-Copia*; and the God of the River *Sebebus*, upon his Urn. The whole was of exquisitely fine Marble, except the Figures of *Castor* and *Pollux*, which were painted in Fresco, by a modern Hand, on the Pediment, instead of the two Marble ones, which fell (according to the Legend) at the Command of *St. Peter*, when he came to preach the Gospel in this City.

Its mo-
dern In-
scription.

These two Distichs following, which mention nothing but that memorable Incident, were writ on this miraculous Fall:

*Audit vel surdus Pollux cum Castore Petrum,
Nec mora, praecipiti marmore uterque ruit.
Tyndaridas vox missa ferit, palma integra Petri est,
Dividit at tecum Paule, trophaea libens.*

And Re-
mains.

Four Columns only of this magnificent Structure are left standing, all the rest having been utterly destroyed by the dreadful Earthquake above-mentioned. This is taken notice of in an Inscription which I shall give in the following Account of the *Theatin*, or *St. Paul's* Church.

An anti-
ent Tem-
ple of *A-*
pollo.

It was anciently a Temple of *Apollo*, to which the Portico belonged; but falling to Ruin, was rebuilt from the Ground, and dedicated to *Castor* and *Pollux*, by one *Julius Tarsus*, Freed-man to the Emperor *Augustus*, and his Overseer with regard to Naval Affairs in *Naples*. This we are told by a *Greek* Inscription, which was very distinctly read over one of the Freezes of the Portico. 'Tis as follows:

Its Greek
Inscrip-
tion.

TIBERIOS. ΙΟΥΛΙΟΣ. ΤΑΡΣΟΣ. ΔΙΟΣΚΟΤΡΟΙΣ. ΚΑΙ. ΤΗ. ΠΟ-
ΛΕΙ. ΤΟΝ. ΝΑΟΝ. ΚΑΙ. ΤΑ. ΕΝ. ΤΩ. ΝΑΩ. ΠΕΛΑΓΩΝ. ΣΕ-
ΒΑΣΤΟΥ. ΑΠΕΛΕΥΘΕΡΟΣ. ΚΑΙ. ΕΠΙΤΡΟΠΟΣ. ΣΥΝΤΕΛΕ-
ΣΑΣ. ΕΚ. ΤΩΝ. ΙΔΙΩΝ. ΚΑΘΙΕΡΟΣΕΝ.

That is: "*Tiberius Julius Tarsus*, Freed-man to *Augustus*, and his In-
"tendant of the Navy, raised this Temple at his own Expence; and con-
"secrated

“secrated it, with every Thing contained therein, to the Sons of Jupiter,
“and to this City.”

1707.
Nov. 12.
NAPLES.
Turned
into a
Christian
Church.

As soon as the Christian Religion was established in Naples, the Priests of it dedicated this Temple to St. Peter and St. Paul. This was likewise recorded by an Inscription, engrav'd over the Door of a fine Marble Stair-case, which formerly went up to it, and is in the following Words :

*Ex dirutis marmoribus Castori et Polluci falsis Diis dicatis,
Nunc Petro et Paulo veris Divis, ad faciliorem ascensum
Opus faciundum curarunt Clerici Regulares. M.D.LXXVIII.*

“To facilitate the Ascent to this Church, the regular Clergy of this
“Convent built this Stair-case out of Pieces of Marble, consecrated an-
“ciently to the false Gods Castor and Pollux ; but now dedicated to the
“truly divine Men St. Peter and St. Paul, anno 1578.”

To please such of my Readers as admire beautiful Latin Poetry, I shall here copy the Verses writ by Father Guiccardine on the happy Change wrought in this ancient Temple. He thus ingeniously addresses the poor Heathen Gods of old :

Guiccardine's fine
Verses up-
on this
Change.

*Numina vos pelagi, propriis quis fudit ab Aris,
Stravit et hæc foedo saxea Busta loco ?
Quis lapides cultos, Arcus, Vastasque Columnas
Audaci valuit perterebrare manu ?
Quis cessare preces, suspiria, vota que fecit,
Quas passim vobis naufraga turba dabat ?
Num livor superum ? num summi dextra Tonantis ?
Vel tempus, rabido dente voravit opus ?
Nocet enim cunctis quos jam suspexerat orbis,
Et simile excidium parque ruina fuit.
Vos geminos pariter pepulit geminata propago,
Quæ nutu falsos pellit ab axe Deos.
Impavida hæc spernit turbam numerumque Deorum,
Ridet et irati tela trifulca Jovis.
Corruit Alcides, confracta est Palladis hasta,
Perdidit et cerebrum docta Minerva suum.
Amplius baud sua Mercurius mendacia fingit,
Nec Mars ulterius bella cruenta serit.
Falciferi, Cybeles, Veneris, Junonis et almæ
Diruta ubique solo splendida Templa manent.
Non ficta in Superos, ut quondam, bella parantur,
Dum tonat hinc Paulus, fulgurat indè Petrus.*

T R A V E L S

*Clavibus hic Coelum reseat; quin æquora plantis
Intrepidus nulla comprimit arte senex.
Præpollens alter gladio transcendit in Æthram,
Arcana et veri Numinis inde trahit.
Solers ille ratis clavum moderatur, et iste
Ter maris è fundo tollit in astra caput.
Ergo caput celeres pelagi de mergite Lymphis,
Navigeroque Petro cedite jura maris.
Æthereos etiam tremebundi linquite posses,
Nam raptus Paulus vertere terga jubet
Si mare, si coelum tandem cessistis utrique,
Et vestra in terris cedere Tempa decet.*

Inscripti-
on on the
Church.

On the Front of this Church, and above the great Gate, is an historical Inscription, relating both to the Church and to the Portico. It runs thus :

*Templum veteri magnificentia extructum
Castori et Polluci.
Si fides Graecis qui erant in fronte characteribus.
Tiberio Julio Tarso conditore Augusti Liberto.
Doctori Gentium dein sacrum fufis bello Sarracenis.
Clerici Regulares
Auspice Petro à Toletò Regni Pro-rege
Sanctius colendum susceperè.
Ast. Parthenopes quale decus annosum et ingens,
Tantæ molis, immotum tot sæculis Vestibulum ac superstes,
Columnis fultum immanibus ad stuporem erectis,
Cogimur deplorare.
Quattuor accisis (et jacentes quoque miraculo sunt)
Totidem testantibus ruinam ac minitantibus,
Hoc Sal. An. M.D.C.LXXXVIII. Nonis Junii
Mota Terra quassante,
Aedium Vastitate, multorum caede, omnium metu,
Cum cecidit demonstravit.*

“ Pursuant to a Greek Inscription, read formerly on the Facade of this
“ ancient, and magnificent Temple, it was created in Honour of *Castor*
“ and *Pollux*; and at the Expence of *Tiberius Julius Tarsus*, a Freed-
“ man of the Emperor *Augustus*. In after-times, and under the Auspices
“ of *Don Pedro de Toledo*, Viceroy of this Kingdom, it was applied to a
“ far better and more holy Use; it having been consecrated, by the *Thea-*
“ *tins*, the present Possessors, to the great Apostle of the *Gentiles*, soon
“ after the entire Overthrow of the *Saracens*.

“ But

“ But alas! we are forc’d to lament the unhappy Downfal and Destruction of a noble Piece of Antiquity, formerly one of the greatest Ornaments of this City; viz. a most superb Portico, supported by Columns of a prodigious Size, the Sculpture whereof was exquisite; and which, during many Ages, had stood firm, spite of all-devouring Time. This deplorable Accident happened *anno* 1688, occasioned by an unheard-of Earthquake, which spread a general Consternation around; it destroying great Numbers of People and Edifices, and this stately one in particular. Four of its Columns were beat down, which, notwithstanding their present broken and dejected Condition, appear in the Eye of the Skilful, next to a miraculous Performance. The four remaining Columns can scarce be said to stand; they tottering, as it were, thro’ Age, and threatening to fall every Instant.”

1707.
Nov. 18.
NAPLES.

Monfieur *Misson*, with his usual Accuracy, is pleased to observe on this Occasion, *That the Front of the Theatin Church was beat down by an Earthquake; and that twenty People, among whom were some Theatin Friars, perished under its Ruins* *. Now there are no less than three Errors in these two Lines. 1. Had he but looked at the last cited Inscription, he would have found that the ancient Portico, and not the Front of the Church, was destroyed. 2. He is mistaken with regard to the Number of Persons who lost their Lives by this sad Accident; these not being twenty, but twenty-seven exactly. 3. Not one *Theatin* Friar perished on this Occasion. One of their Lay-brothers, indeed, ran some Hazard, by his happening to be under the great Arcade of the Marble Stair-case, which then led to the Church, at the Time of this Downfal: But he was next Day taken out of the Ruins, and lived a long Time after.

Inaccuracy of
M. *Misson*.

By the way, who would not have expected but that a Man like this, thus brought to the very Brink of Destruction, and saved in an almost miraculous Manner; would have devoted himself immediately after, and in the most particular Manner, to God, by way of Gratitude for his Delivery? But, so far from this, our worthy Lay-brother instantly threw off his Habit, deserted his Convent, returned to his Relations, and bid adieu to the Monastic Profession for ever. I was told this little Anecdote by a Person of Honour and Distinction.

Merry
Story of
a Friar.

Besides these Errors, the Traveller in question is guilty of an Omission, with regard to the Front of the Church: He only observing, *that the Name of TIBEPIOΣ IOTAIOΣ ΤΑΡΣΟΣ is read on one of its Freezes*; which plainly intimates, that there is nothing else, and no other Inscription, the contrary of which I have shewn. The Reverend Dr. *Lassels* does still worse; he taking no notice of this curious Antique Monument, tho’ the only one of this kind extant in *Naples*.

Another
Fault of
M. *Misson*.

In a small Square near it stands a Bronze Statue, on a very high Pedestal. It represents St. *Gaetan*, one of the Patrons of this City, by whose

Bronze
Statue of
St. *Gaetan*.

* See his Travels, Vol. II. Page 51.

1707.
Nov. 18. powerful Intercession we are told that the Inhabitants were delivered from a dreadful Pestilence: And that they, in return for so great a Blessing, erected this Monument to their Benefactor.

NAPLES.
Theatin Church. As to the Church, its Cieling is beautifully gilt and painted by *Massimo*, *Bellisario*, and *Vaccaro*; and that of the Choir, representing the principal Passages in the Lives of *St. Peter* and *St. Paul*, are by *Bellisario* only. The high Altar is entirely of Marble, and Mosaic Work. Upon it stands a fine gilt Bronze Tabernacle, the Columns whereof are of Jasper, enriched with a vast Number of Jewels. The whole is by *Fiamingo*, a celebrated Artist for Works of this Kind.

A noble Chapel, and its Tombs. The Chapel of the *Princes of St. Agatha*, next to those of *St. Januarius*, and the *Cacace* Family, seen in the Church of *St. Laurence*, is reputed the most stately in *Naples*. 'Tis certain that nothing can surpass it with respect to Architecture, for Variety of fine Marbles, Columns, Statues, Paintings, Carvings and Gildings; in short, for every Ornament that can heighten a noble Structure. On each Side of the Chapel is a magnificent Tomb; and both almost entirely similar. Upon them stands a white Marble Statue, kneeling, and seeming to worship a Madona of the same Kind of Marble, placed in the Middle of the Altar. One of these Sepulchres contains the Remains of *Anthony Firrao*, and the other those of *Cesar* his Son, both Princes of *St. Agatha*. The Cupola was painted by *Massimo*.

Chapel of the Virgin. Another Chapel deserves likewise our Notice, on account of its Variety of beautiful Marbles, and its Paintings, the latter of which are by *Massimo*. 'Tis dedicated to the blessed Virgin, by the Title of *St. Mary of Purity*.

And of St. Gaetan. A third Chapel is consecrated to *St. Gaetan*, and embellished after another Manner; the Walls, from Top to Bottom, being entirely covered with small Pictures, and other Kinds of Votive Gifts, all of Silver. This plainly shews, how fervent the Devotion, with regard to that great Saint, must be among the good People of this City. But this is no Wonder, indeed, since there is scarce a Family in it, but fancies it has been, one Way or other, greatly benefited by this omnipotent Intercessor. Now I leave you to conjecture, whether the honest *Theatin* Fathers, don't make a proper Use of this firm Persuasion, by discarding the old Donations, to make Room for new ones, and employ them better, than were they to let them moulder away, to no Purpose, in their Church.

Craft of the Theatin Friars. But this is not all; for these crafty Religious, not contented with the little inexhaustible *Peru* or *Potosi* in question, found Means to erect in their Convent a kind of *Bank of Contributions*, for two thousand Masses, celebrated annually by them for the unhappy Souls in Purgatory; likewise, for marrying every Year twelve poor Maidens, on whom they bestow an hundred Crowns by way of Portion, dedicating only twenty *per Cent.* from that Sum, as a Recompence for themselves, in Consideration of the Trouble they were at, in keeping the Money, and in solemnizing the Nuptials. Now what think you of these simple Friars? Don't they doubly deserve

to be ranked among the *Poor in Spirit*, mentioned in the Gospel, who have an indisputable Right to the *Kingdom of Heaven*? 1707.
Nov. 18.

I forgot to observe, that I counted about threescore Silver Lamps in St. *Gaetan's* Chapel; and we were informed, that a subterraneous one built under this, contains likewise a great many such; besides other Utenfils of the same Metal. The sacred Body of St. *Gaetan* is said to lie in this last Chapel. NAPLES.
Subterra-
neous Cha-
pel.

The Sacrifty is equally rich, it being plentifully stock'd with Gold and Silver Vases, with *Candelabres*, or large Candlesticks, Plate, &c. as also with Sacerdotal Vestments, curiously embroidered and enriched with Pearls, Diamonds, and other precious Stones. One Curiosity I took particular Notice of was a *Chalice*, of an intire Piece of Amber, of a Foot high. 'Tis a Donation, made formerly by *Michael Wiesnoviski*, King of *Poland*. The Sa-
crifty very
rich.

The Sacrifty was painted in Fresco by *Francis Solimena*. He is still living, and reputed the greatest Painter in the whole Kingdom of *Naples*: But the most remarkable Circumstance is, he never had any Master; at least, he gives this out as a Fact. The Conversion of St. *Paul*, and the Fall of *Simon* the Sorcerer, fill the entire Walls at both Extremities. Here are likewise eight Pieces said to be amazingly beautiful, and rated at an immense Value. These represent several of the most memorable Actions of *Christ*, and were all painted by the famous *Marco da Siena*. Its Paint-
ings.

The Cloyster is embellished with several Columns, taken out of the old Temple of *Castor* and *Pollux*; and thought to have been raised on the Ruins of the ancient Theatre, wherein the profligate *Nero* was not ashamed to appear dressed as a Musician and Player, and to act his Part accordingly. Several Footsteps of this Theatre are shewn up and down the Cloyster. The Cloy-
ster.

1707.
NAPLES.

C H A P. XXXVI.

Naples. *The Church and Convent of St. Dominicus, built by Charles II. King of Naples, and on what Occasion. In what manner that Prince was buried. Stateliness of the Church, and a miraculous Crucifix. Several Chapels and Tombs. Remarkable Epitaphs of John Baptist Rota, of Portia Capecci, and of her Husband Bernardin Rota. Other Chapels and Tombs. The Sacristy and its Inscriptions. Sepulchres of several Kings and Queens of Naples, and their Inscriptions. Fine Epitaph on the Marquis de Piscaire, who took Francis I. at the Battle of Pavia; and Sword of that Prince.*

Nov. 19.
Church
and Con-
vent of
St. Domi-
nicus.

THE Royal Church and Convent of St. Dominicus Major, are as worthy the Attention of a curious Traveller as any in this City. It was anciently a very small Church, having an Hospital for poor, sick People joined to it, and called St. Michael à Morfisa, from a Family of that Name, who erected them both. It was given, in 1116, to the Benedictines by Pope Pascal II. and to the Dominicans, in 1231, by Gregory IX. In 1255 Pope Alexander IV. solemnly consecrated it to St. Dominicus, as we are informed by an Inscription on a Marble, seen to the Left of the great Gate of this Church.

Built by
King
Charles II.

Some Years after, it was wholly rebuilt, and with vastly more Magnificence than before, upon the remarkable Occasion following. The Island of Sicily having revolted from Charles I. by the general Massacre of the French, so well known by the Name of *Sicilian Vespers*; that Prince was obliged to come to Bourdeaux, and there meet Peter King of Arragon, (who, by his secret Practices, had kindled that Rebellion) in order to decide their Quarrel by a single Combat. Accordingly he set out, after having appointed Charles Prince of Salerne his Son, as his Viceregent in the Kingdom of Naples.

And upon
what Oc-
casion. A
pleasant
Story.

This young Prince had the Misfortune to be taken Prisoner, by the Treachery of his own People, in a Sea-fight against Roger Doria, the Arragonian Admiral. He then was carried into Sicily, and soon after to Barcelona; and without the least Hopes that he should ever be delivered out of his Captivity; or rather under the strongest Apprehensions of his being sacrificed to the Manes of young Conradin, whom the King his Father had formerly put to Death for political Reasons. In this extreme Necessity, what could our Prince do or contrive? Why, the Legend Writers, such as Surius, Pierius, Razzi, and others relate, that he recommended himself most devoutly to the Patroness of the Ladies of Pleasure. I mean St. Mary Magdalene, for whom he had always entertained a particular Veneration.

neration. Behold! the happy, the sudden Effects of Faith! The most humane and compassionate Saint was so pleased with the great Confidence he reposed in her, that she employed, on this extraordinary Occasion, all the Interest she had in Heaven, and prevailed so far with the Almighty, that *Peter of Arragon* was killed in 1285. In consequence of his Death, a Treaty was concluded; the Prince delivered, and sent back to *Naples*; and he succeeding, some time after, his Father in the Kingdom of the two *Sicilies*, immediately called to mind his great Obligations to *St. Mary Magdalene*; and in return, consecrated to her this Church, after having rebuilt it from the Ground.

1707.
Nov. 19.
NAPLES.

The Prince in question was, during his whole Lifetime, so strictly attached to the *Dominican* Order, that happening to die in 1309, in the Palace called *Poggio Reale*, about a Mile from *Naples*, he ordered that his Body should be interred in the Church of the *Dominican* Nuns of *St. Mary of Nazareth*, situated in *Provence*, which he himself had built: His Heart he bequeathed to the Church of *St. Dominicus Major* at *Naples*, where it is still preserved in a small Ivory Urn, on which these Words are distinctly read: *Conditorium hoc est cordis Caroli II. illustrissimi Regis, Fundatoris Conventus. An. Domini 1309.* "In this Repository is kept the Heart of the most illustrious King *Charles II.* Founder of this Convent."

Burial of
his Heart
and Body.

Above the Court-Gate stands his Statue, with the following Verses under it:

Inscripti-
on on that
Account.

M. CCC. IX.

*Carolus extruxit: Cor nobis pignus amoris
Servandum liquit: cætera membra suis.
Ordo colet noster, tanto devinctus amore,
Extolletque virum laude perenne pium.*

"This Church and Convent were built by King *Charles*, who also gave us his Heart as a Testimony of his Love: The other Parts of his Body were left to his Relations. Moved by such sensible Marks of Affection, our Order will for ever worship and extol to the Skies, the Merit of this pious Prince.

By the Way, I don't think the good *Dominican* Friars have kept (at least in every Respect) their Word with their great Benefactor. He had, as has been seen, dedicated this Church to *St. Mary Magdalene*, and that for very cogent Reasons; and yet these very Monks have had the Confidence to degrade, as it were, the poor Creature, and turn her out of Doors, by dedicating it over again to another Saint, viz. to their grand Patriarch *St. Dominick* whose Name it now bears.

Observa-
tion upon
it.

The Church is very spacious and magnificent, it containing more Chappels and Monuments than any, with a Multitude of Statues and Paintings, all by the best Artists. The Cupola of Count *de St. Severin's* Chapel was painted by *Andrea da Salerno*, and is highly esteemed. In that of the *Capece* Family

Stately
Church
and Cha-
pels.

1707. Family is shewn, as a great Rarity, a Picture representing *Christ* on the
 Nov. 19. Cross, done by *Girolamo Capece*, of the same House. This Gentleman
 NAPLES. (says the History of that noble Family) was a great Scholar, and at the
 same time, an excellent Musician, Painter and Sculptor, tho' he was never
 taught any of those liberal Arts. The Wooden Crucifix, standing on the
 Architrave of the Church, was also carv'd by the same illustrious Person-
 age, who flourished about the Year 1570.

A miracu-
 lous Cru-
 cifix.

In another Chapel, is shewn the famous Crucifix, which one Day ad-
 dressed, with a loud Voice, *St. Thomas Aquinas* in these Words: *Bene*
scripsisti de me, Thoma; Quam ergo Mercedem accipies? "*Thomas!* thou
 hast wrote well concerning me; what Recompence shall I therefore
 give thee?" The Legend adds, that good *St. Thomas*, in Raptures
 at this prompt Generosity of his Lord and Master, demanded a Favour of
 the highest Importance, viz. *himself*. *Non aliam*, answered he in the same
 Language, *nisi te ipsum*: "No other Reward than thyself."

Several
 Tombs.

Here is likewise a Descent of the Cross by *Zingaro*, highly esteem-
 ed by the Virtuosi; and likewise several superb Tombs of the *Caraffa* and
Sangris Families. The most magnificent of these is that of a Nobleman
 belonging to the former of these two Families. His Statue and Arms are
 seen upon it, with the following Laconic, but very expressive Epitaph:

Huic
Virtus gloriam,
Gloria immortalitatem
comparavit.
 M. CCCC. LXX.

"Virtue procured Glory, and Glory procured Immortality to this
 "great and good Man."

Other
 Chapels.

In the Chapel of the *Dolce's*, is an excellent Picture by *Raphael Urbino*,
 representing the Virgin *Mary*, the Archangel *Raphael* accompanying young
Tobias, and *St. Jerom*. We are told that the Face of this Archangel
 is that of the learned *Picus*, Prince of *Mirandola*; and the Face of *St.*
Jerom, that of the famous Cardinal *Bembo*. In another Chapel, belonging
 to the *Brancaccia* Family, is a Portrait of *St. Dominick*, drawn also from
 the Life.

Several E-
 pitaphs of
J.B.Rota.

Near the Stair-case Door are several Tombs of the ancient Family of
Rota, the most remarkable of which have the following Epitaphs.

*Jo. Baptistae Rotae, supra aetatem strenuo,
Qui dum ad gloriam properat, insigni ad Ravennam
Clade, in acie pro Rege suo pugnans occubuit.
Fratres moestissimi Fratri optimo. Vix. Ann. XIX.
Ereptus M.D.XII.*

1707:
Nov. 19.
NAPLES.

“ To the Memory of *John Baptist Rota*, born with a Spirit cou-
“ rageous, and far superior to his Years. He was slain at the Head of
“ the Army, fighting for his Prince at the memorable Battle of *Ravenna*.
“ His untimely Death happened in 1512, and in the nineteenth Year of
“ his Age.”

The following are the Lamentations of a tender Husband, on a beau-
tiful and virtuous Wife of the *Capece* Family;

A beauti-
ful one on
a worthy
Lady.

*Portia Capycia, viva gaudium, mortua mariti gemitus,
Hic sita est.
Bernardinus Rota thesaurum suum condidit.
Fecit nolens: fecit, nec mori potuit.
Rapta est è sinu Charitum M.D.LIX.
Discessit, non decessit.
Infelix ille, qui mortuâ Portiâ, vivus cumea sepeliri debuit.
En, simul hic fingi pertulit,
Ut quando aliter nequit, saltem marmorea conjuge frui liceat.
Lugete musae interim.
Abiit, non obiit.*

“ Here lies *Portia Capece*, the most tender Object of her Husband's
“ Affection when living; and now she is dead, the Subject of his bitterest
“ Grief. In this Place the mournful *Bernardin Rota* buried his Treasure,
“ his precious Jewel. Heaven only knows how reluctantly he did this,
“ and how often he wished himself dead! That beautiful Soul was snatch'd
“ away from the very Bosom of the Graces. She died, or rather departed
“ this Life, anno 1559.

“ Unfortunate am I in surviving thee! I ought to have followed thee,
“ even living, to the Grave. Lovely Woman! Deprived for ever of thy
“ Company, the only Means left me to compensate, in some Measure,
“ for the Loss of thee, was, to cause both our Statues to be carv'd in
“ Marble, and placed on this Monument. Ye *Heliconian* Goddeses! join
“ your Voices to lament her Death. But no! She did not die; she only
“ exchanged this Life for a better.”

This unhappy Widower was not only of a very illustrious Family, but
likewise one of the most learned Men of his Age. He published several

Fine Cha-
racter of
her Hus-
band *B.*
excellent *Rota*.

1704. excellent poetical Performances, and died sixteen Years after his excellent
 Nov. 19. Consort. His Tomb stands in the Chapel of St. *John the Baptist*, belong-
 NAPLES. ing to this Church, and is very magnificent. Upon it, exclusive of his
 own Statue, are those of *Nature*, of *Art*, of the Gods of the *Tyber*, and
 of the *Arno*, together with the subsequent Epitaph, highly worthy of this
 great Man :

His stately
 Tomb
 and Epi-
 taph.

*Rotam flet Arnus, atque Tybris extinctum.
 Cum Gratiis quaeruntur Aonis Divae.
 Ars ipsa luget, luget ipsa Natura
 Florem periisse candidum Poëtarum.
 Bernardino Rotae Patri optimo,
 Antonius, Jo. Baptista, et Alphonsus filii P.
 Meritur M.D. LXXV. An. agens LXVI.*

“ The Rivers *Arno* and the *Tyber* shed Floods of Tears on the Death of
 “ the most ingenious *Rota* ; the Muses and the Graces likewise fill the
 “ Air with their Lamentations : Even Nature and Art mourn grievously
 “ the Fall of this bright Flower of the modern Poets.
 “ *Anthony*, *John Baptist*, and *Alfonso Rota*, erected this Monument, in
 “ honour of their most excellent and tender Father. He died *anno* 1575,
 “ and in the 66th of his Age.”

Those of
 Cardinal
Caraffa.

In the Chapel of Counts *de Maddaloni* is a beautiful Statue of the
 Protomartyr St. *Stephen*, and another of Cardinal *Ariano Diomedes Ca-*
raffa, which he caused to be erected, together with his own Tomb, when
 only a Bishop, and before his Promotion to the Purple. The following
 Distich is read upon it :

*Vivit adhuc, quamvis defunctum ostendat Imago :
 Discat quisque suum vivere post tumulum.*

“ He lives still, tho’ his Tomb and Image seem to suppose him dead.
 “ Let every one learn to survive his Monument.”

Criticism
 upon Tra-
 vellers.

In all Books of Travels I have been able to consult, wherein these Lines
 are cited (not even Monsieur *Misson* excepted) instead of *Vivit adhuc*, in
 the first Verse, you read *Vivat adhuc*, which is direct Nonsense, since the
 Author was living when this Tomb was built by his Order.

Epitaph
 of Bern.
Caraffa.

’Tis the Work of *Santa Croce*, as is likewise the Sepulchre of *Bernar-*
din Caraffa, Patriarch of *Alexandria*, a Man as learned and wise, says his
 Epitaph, as ’twas possible for him to be at the Age of thirty four, when he died.
 The Altar-piece of this Chapel, representing St. *Stephen*’s Martyrdom, is
 by *Leonardo da Pistoia*, and reputed one of his best Performances.

The

In the Chapel of the *Pinelli*, is an Annunciation, by *Titian*; in that of our Saviour, a Christ bound to the Column, by *Caravaggio*; and in that of St. Joseph, two excellent Pictures, by *Guido*. In the Chapel of *Fabio Arcella*, Archbishop of *Capua*, is a white Marble Madona, with some other Statues, by *Giovanni da Nola*. In that of the *Boniti* is seen another beautiful Statue, representing a Bishop of that Family, by *Finelli*. Among the many Epitaphs spread up and down these Chapels, I found one still more concise than that mentioned in the Article of the Crucifix Chapel, it consisting only of these three Words: *Terra tegit terram*. "Earth covers Earth."

1707.
Nov. 19.
NAPLES.
Four other
Chapels,
and their
Singula-
rities.

Many Sepulchres of Kings and Queens of *Naples* are shewn in the Sacristy. Over the Entrance is a Figure of Death, the Sculpture of which is pretty good, and under it the following Inscription:

The Sa-
cristy, and
its In-
scription.

Sceptra Ligonibus aequat.

*Memoriae Regum Neapolitanorum Arragonensium, temporis
injuriâ consumptae, pietate Catholici Regis Philippi,
Joanne à Stunica Mirandae comite, et in Regno Neap.
Prorege curante, Sepulchra instaurata An. Dom. 1594.*

"Scepters and Spades by Death are equal made."

"The Sepulchres of the *Arragonian* Monarchs of *Naples* having been almost consumed by Time, and their Memory thereby, in some Measure, lost; the Catholic King *Philip* piously caused them to be restored, by the Direction of *John Stunica*, Count of *Mirandola*, and Viceroy of this Kingdom, anno 1594."

All these Tombs are in the Form of Chests or Coffers, and each is under a Tomb and Canopy of rich Brocade and Gold Tissue. The following Lines are wrote on that of *Alfonso I*.

Epitaph of
K. Alfon-
so I.

*Inclytus Alphonsus, qui Regibus ortus Iberis
Ausoniae Regnum primus adeptus, adest.
Obiit Anno Domini 1458.*

"The illustrious *Alfonso*, descended from the Kings of *Spain*, was the first who took Possession of this Kingdom of *Naples*. He departed this Life in 1458."

Upon the Sepulchre of *Ferdinand I*.

Of Ferdi-
nand I.

*Ferrandus senior, qui condidit aurea saecula,
Mortuus, Ausoniae semper in ore manet.
Obiit Anno Domini 1494.*

O O 2

Ferdinand

1707.
Nov. 19. *NAPLES.* “*Ferdinand the Elder*, Founder of a golden Age, is applauded universally in this Kingdom, even after his Death, which happened in 1494.”

Of *Ferdinand II.* On the Tomb of *Ferdinand II.* are these two Verses :

*Ferrandum mors saeva diu fugis arma gerentem,
Mox illum, positus, impia, falce necas.
Obiit Anno Domini 1496.*

“Cruel Death! you fled from *Ferdinand* whilst he continued in the Field of *Mars*, and exposed himself to the most imminent Dangers: But no sooner had he laid down his Arms, and struck up a Peace, than you unmercifully snatch’d him away. He died in 1496.”

Of Queen *Jane*, his Consort. Upon that of his Consort, Queen *Jane*, Daughter to *John of Arragon*, Brother to *Alfonso I.* is the following Epitaph :

*Suscipe Reginam purâ, hospes, mente Joannam;
Et cole; quæ meruit post sua fata coli.
Obiit Anno Domini 1518. 28 Augusti.*

“Traveller! Venerate, and even Worship, that virtuous Queen *Jane*, who indeed well deserves that Honour, after her Demise, which happened in 1518, Aug. 28.”

Of *Isabella* of *Arragon*. Lastly, on the Sepulchre of *Isabella* of *Arragon*, Daughter to *Alfonso I.* and Consort of *John Galeas Sforza the Younger*, Duke of *Milan*, these four Verses are read :

*Hic Isabella jacet, centum fata sanguine Regum,
Quâcum Majestas Itala prisca jacet.
Sol, qui lustrabat radiis fulgentibus orbem,
Occidit, inque alio nunc agit orbe diem.
Obiit die II. febr. 1524.*

“*Isabella*, descended from a long Series of royal Ancestors, lies buried here, and with her the Glory of ancient illustrious *Italy*. This bright Sun, which used to dart its Rays all round us; this Sun disappeared indeed on a sudden, but ’tis in order to illuminate another Globe.”

Several embalm’d Bodies. Here are likewise preserved the embalmed Bodies of *Mary* of *Arragon*, Marchioness *del Vasto*; of the Dukes of *Mont’ Alto*, of the House of *Arragon*; and of *Antonio Petrucci*, Secretary to *Ferdinand II.* who was put to Death on occasion of a Conspiracy of the Barons against that Prince.
’Tis

'Tis generally reported, that he was beheaded; but 'tis much more probable that he was strangled, as some Historians assert. And I think I saw distinctly enough the very Rope which dispatched him, about his Neck.

Tho' several of the foregoing Epitaphs are very curious, I yet think that on Marquis de Pescairo no less remarkable. He was the General who took Francis I. King of France Prisoner, at the famous Battle of Pavia, and performed several other great Exploits. The celebrated Ariosto wrote his Epitaph, drawn up in Form of a Dialogue. That Poet calls Pescairo *Piscator* in Latin, i. e. a Fisherman; and alluding to that Profession, speaks as follows:

*Quis jacet hoc gelido sub marmore? Maximus ille
Piscator, Belli gloria, Pacis bonos.
Num quid hic pisces cepit? Non. Ergo quid? Urbes,
Magnanimos Reges, Oppida, Regna, Duces.
Dic quibus hæc cepit Piscator retibus? Alto
Consilio, intrepido corde, alacrique manu.
Qui tantum rapuere Ducem? Duo Numina, Mars, Mors.
Ut raperent quisnam compulit? Invidia.
At nocuere nihil; vivit nam fama superstes,
Quæ martem et mortem vincit, et Invidiam.*

“ Who is it that lies under this cold Marble? The great *Piscator*, equally glorious in the Art of Peace and in War. Did he ever take any Fishes? No. What then? Magnanimous Kings, famous Generals, Towns, Cities and Kingdoms. But with what kind of Nets did he make such important Captures? By his sagacious Counsels, his intrepid Heart, and the Strength of his Arm. Who was it that snatched away so brave and resolute a Commander? Two Deities united, *Mars* and *Death*. Who persuaded them to this? *Envy* alone. But all these together could do him no Hurt: For he having crushed *Mars*, *Death* and *Envy*, his Fame continues still in full Vigour, and will be so for ever.

We were likewise shewn the very Sword which Francis I. delivered up to this General, on the former's being taken Prisoner. The Hilt of it is only of gilt Iron. On one Side of the Blade a Man is represented armed Cap-a-pee, with a Sword in one Hand, and a Shield in the other; the following Line being engraved on it in Gold Letters: *Peschario, Martis debetur Martius ensis.* “ The martial Sword of *Mars* is due to *Piscairo*.” On the opposite Side of the Blade appears St. *Barba*, holding a Chalice in her Hand, with this Motto under it: *Barbara adest, tutus medios potes ire per Hostes.* “ Thou mayst boldly and safely rush among the Enemies, for St. *Barbara* is present.” This General had doubtless chosen this Saint for his Protectress, and caused these Latin Verses to be engraved upon the Sword, after his Victory.

1707.
Nov. 19.
NAPLES.
Epitaph of
Marquis
de Pescairo.

Sword of
K. Francis I. and
its Inscription.

1707.
Nov. 19.
NAPLES.

C H A P. XXXVII.

Naples. *Description of the Dominican Convent continued. Some Particulars concerning St. Thomas Aquinas. An enigmatical Inscription, and several Attempts to explain it. St. Thomas's Cell. The Convent, Library, and Pyramid of St. Dominicus. Nunnery and Church of St. Clara, and Monastery of Recoleſt Friars near it. Vaſt Number of Royal Sepulchres in that Church. Tomb, Epitaph, and ſhining Character of Robert King of Naples. Several other curious Epitaphs, Paintings and Relics. Church of St. John Major. An ancient Marble, and its Inſcription. Endeavours to explain it. Three Chapels; Tomb and Epitaph of the learned Janus Anifius. Two Pieces of Antiquity, and Palace of Cardinal Filomarino.*

Some Particulars relating to St. Thomas Aquinas.

THE Univerſity, founded by Frederic II. ſtood formerly on the very Spot which is now the Court to this Convent. Bartolomeo Pignatelli, was then one of its moſt famous Profeſſors; and the celebrated St. Thomas Aquinas taught Divinity there in the Reign of Charles I. of the Houſe of Anjou. That Prince allowed him an Ounce of Gold monthly by Way of Salary; and twelve Ounces of Gold yearly was looked upon as a pretty round Sum in thoſe Days. This very Circumſtance is recorded in King Charles the firſt's Register, under 1272. And both his Teaching and Penſion are alſo mentioned on a Marble, ſeen in the ſame Place where anciently was the Profeſſor's Chair of this holy Perſonage. It bears the following Inſcription:

Inſcription concerning that Doctor.

Viator, huc ingrediens, ſiſte gradum, atque venerare hanc Imaginem et Cathedram, in qua ſedens magnus ille Thomas de Aquino de Neap. cum frequente, ut par erat, auditorum concurſu, et illius ſaeculi felicitate, caeteroſque quam plurimos, admirabili doctrina Theologiam docebat: Accerſitus jam à Rege Carolo I. Conſtituta illi mercede unius unciae auri per ſingulos menſes. R. F. V. C. in ann. 1272. D. SS. FF.

“ Traveller! as you come in, ſtop a while and venerate this Image
“ and this high Chair, whence the great St. Thomas Aquinas, for the Hap-
“ pineſs of his Age, once taught to a conſtantly numerous Audience, the
“ profoundeſt Myſteries of Theology, with admirable Skill; Charles I.
“ King of Naples, having appointed St. Thomas for that Purpoſe, and
“ ſettled upon him an Ounce of Gold Monthly, as a Reward for his
“ Labours.”

Between

Between the great Gate of the Church, and that of the Convent, is another Inscription, full as obscure and enigmatical as that of *Aelia Laelia Crispis* of Bologna. It runs thus :

1707.
Nov. 19.

NAPLES.
A very ob-
scure In-
scription.

*Nimbifer ille Deus mihi sacrum invidit Ofrim.
Imbre tulit mundi corpora mersa freto.
Invida dira minus patimur, fusamque sub axe
Progeniem caveas, Trojugenamque trucem.
Voce precor superas auras & lumina, Coelo,
Crimine deposito, posse parare viam.
Sol veluti jaculis iterum radiantibus, undas
Si penetrat, gelidas ignibus aret aquas.*

I defy all the *Oedipusses*, all the *Decypherers* of Oracles in the World, to explain these Verses. The bare translating of them appeared to me so exceedingly difficult, that I durst not attempt it. A great Number of learned Men in this Country have endeavoured to find out the Sense of this most extraordinary Riddle, but all to no Purpose.

The Marble, on which it is engraved, lay for many Years over the Covering of a Cistern, for which Reason Father *Fra. Cipriano* of this City, composed, a few Years since, a Dissertation entitled *Cisterna Discoperta*.

Attempts
to explain
it.

"The Cistern opened, or the mysterious Marble display'd." In this Treatise he attempts to prove, that the entire Meaning of the Enigma amounts only to this : *That the Body of the blessed Guido Marramaldo has been long hid in the Bottom of the Cistern, together with the Church-Plate.* This Notion he grounds entirely on a random Tradition, importing, that the sacred Body of that pious Man is actually concealed, with a Treasure of Silver and Relics, somewhere in this Monastery, which no Body has hitherto been able to find out.

On the other Hand, *Pompeio Sarnelli*, Bishop of *Bisceglia* wrote against that Dissertation, the Bishop entitling his, *Filo d'Arrianna*, i. e. "*Ariadne's* Clue." He there asserts, that this Marble had formerly laid flat on the Ground, in the Church-Choir; which Choir having afterwards been removed to another Part of the Church, the Marble in question was removed likewise; and was, some time after, put over the Cistern by mere Chance. He concludes, that the Enigma is merely an Epitaph, writ for some Man who had been shipwreck'd.

Sarnelli's
Notion
concern-
ing it.

A third Writer goes further, and pretends to determine who this Man was, viz. *Mundi* a rich *Genoa* Merchant, and Trader with the *Jews* of *Alexandria*; and who, happening to come to *Rome* during the Jubilee, exclaimed so boldly against the Usury and Exactions of the Pope, and of the Clergy, that he was seized by the Inquisition and cast into a Dungeon, where he lay full two Years: But that recovering, at last, his Liberty, by Dint of Money, and the Solicitations of Friends, Advice was brought him immediately after, that his chief Correspondents at *Alexandria* were broke, and

A third
Conjecture
on this
Subject.

he

1707. he himself consequently undone. He now embarked at *Civita Vecchia* for
 Nov. 14. *Egypt*, in Hopes of gathering up the small Remains of his scattered Ef-
 NAPLES. fects; but being once again unfortunate, he was buffeted by a violent
 Storm, when the Ship being stranded on the Coast of *Naples*, he himself
 was drowned. His Body, floating towards the Shore, was taken up and
 buried in the Choir of the *Dominican Church*.

Endea- Thus he explains the Riddle in general; but afterwards endeavours to
 vours to justify his Comment by a Detail of Arguments. The first Verse (says he)
 prove the is the most intelligible, on Account of the Storm (*Nimbifer Deus*) which,
 Truth of it. as it deprived him of his Life, hindered him consequently from proceed-
 ing on his Voyage, and arriving at *Alexandria*, where, as is well known,
 the Deities *Isis* and *Osiris* were anciently worshipped. The Meaning of
 the second Verse is, that the same Storm in which he perished, had like-
 wise drove his drowned Body to the Shore. The third and fourth Verses
 imply, that he suffered vastly less since his Death, than he had done du-
 ring his Life, and contain a Warning to all Men, to beware of the *Jews*,
 a Nation whom he terms, *Fusam sub axe progeniem*, scattered all over the
 Earth; to beware likewise of the Pope and of the *Romans* in general, he
 calling them *Trojugenam*, because that People pretend to come originally
 from *Troy*; and *Trucem*, cruel, because they had confined him in the In-
 quisition. The fifth and sixth Verses are a kind of Supplication address-
 ed to the heavenly Powers, by which he begs to be received into the
 Mansions of Bliss, after his Soul shall be cleansed from all its Sins in
 the Flames of Purgatory: The Author concludes with owning his Igno-
 rance as to the Sense of the two last Verses; there being nothing (says he)
 in them, but downright Nonsense pompously expressed; and wrote with no other
 View than to render this Piece unintelligible. Be this as it will, to me no
 time seems worse employed than that fool'd away in this Manner.

Cell of But to return to the Convent, and conclude this long Account of it.
 St. Thomas In the old Dormitory is shewn the venerable Cell of *St. Thomas Aquinas*,
 Aquinas. which was, long since, turned into a Chapel, and therein is preserved a
 MS. in the Saint's Hand-writing, it being a Sort of Comment on the
 Book of *St. Denis*, entitled, *De Caelesti Hierarchia*, "Of the Celestial Hi-
 erarchy."

The Li- Near this Chapel is the Library. It contains a very considerable Num-
 brary. ber of Books, many of which are perfectly well chosen. It has been
 greatly increased by the valuable Collection of *Jovianus Pontanus*, which
Eugenius his Son gave to the *Dominican Friars*.

Pyramid Facing the little Church-door, and in the very Center of the Square
 of St. Do- before it, stands a stately Pyramid, raised in Honour of *St. Dominick*,
 minicus. from the Designs of *Cavalier Cosimo*. The Statue of the Saint is on the
 Top, holding a Church in one Hand, and giving his Blessing with the
 other. The Pyramid itself is embellished with several Bas-reliefs, and
 Busts, representing some of the most illustrious Personages of the *Domi-
 nican Order*.

The Church of St. Clara, which we viewed this Day, is likewise called a *Royal Church*, and very ancient; having been erected by King Robert, and by Queen Sanca, Daughter to the King of Majorca, his second Wife, called *Agnes* by some Historians. 'Tis also very spacious, it being no less than three hundred and twenty Palms long, and an hundred and twenty broad. The Architecture of the Cieling is *Gothic*, and very lofty. We are told that the entire Edifice had been formerly painted all over, by *Zingara*; but that the Nuns, through mere Ignorance, or Stupidity, chusing rather plain Walls, caused them to be white washed, and so quite effaced the Paintings.

1707.
Nov. 20.
NAPLES.
Church
and Con-
vent of St.
Clara.

This Structure was first begun in 1310, compleated in 1328, and consecrated in 1340, with the utmost Pomp, by five Archbishops and as many Bishops. This solemn Ceremony, and some Particulars concerning the Royal Family of *Naples*, are recorded on the four Fronts of the Steeple, in so many Inscriptions expressed in wretched *Latin*, such as was spoke in those Days *.

When e-
rected and
consecrat-
ed.

The Number of Nuns maintained in this Convent is very considerable, amounting to no less than three hundred, and sometimes to three hundred and fifty. The greatest Part, if not all, are of the most distinguished Families in the Kingdom.

Vast
Number
of Nuns
in the
Convent.

Hard by is another Convent of the same Order, called *Recolets*, but inhabited by Monks, who perform divine Service in the Nuns Church; direct their Consciences, and take Care of their Souls. Whether they stop here, and don't now and then extend their Pastoral Concern to the other Part of their Beings, I shall not presume to determine. The Truth is, that, on account of the Vicinity, and the daily Duties, the Visits must necessarily be frequent; consequently, the Temptations obvious and strong. Man's Flesh, especially when well fed, like that of the Monks, is weak and frail: On the other hand, as many of these hapless Maidens are thrust into Convents much against their Inclinations, and nuptial Ideas do not always abandon them after their Confinement; these several Circumstances (I say) considered, is it not highly probable, that the grand Enemy of Mankind may sometimes glide in among these innocent Souls, and draw many of them into his sinful Snares?

That of
the Reco-
lets near it.

On each Side of the high Altar stand two twisted Columns carv'd. The two foremost, says the Legend, stood anciently in the Temple of *Solomon*. A modern Traveller (*Jouvin de Rochefort*) most learnedly observes, that these two Columns were brought out of that famous Temple by King Robert, he who built this Church. I am amazed that a Work like this, stuffed with a numberless Multitude of such Remarks, could ever find a Bookseller to publish it, or Readers to peruse it. And yet it was printed at *Paris* with Approbation, in 1682, by a very ingenious Bookseller, named *Thierry*.

Four re-
markable
Columns.

* The Author has copied them all; but as they would take up too much Room, and contain nothing very important, I thought fit to omit them.

1707.
Nov. 20.
NAPLES.
Tomb
and illu-
strious
Character
of King
Robert.

Behind this Altar, is the Tomb of the abovementioned King *Robert*. 'Tis of white Marble, and in the *Gothic* Taste, I mean, adorned with a great many Figures standing in Niches. This Prince was one of the brightest Men that ever sat upon a Throne; and equally conspicuous for his Wisdom, Prudence, Justice, Generosity, and Piety. He was also a great Scholar; well skill'd particularly in Philosophy and Divinity, besides his being famous for martial Valour. And yet, notwithstanding these various, these noble Accomplishments, the only Encomium read on his Sepulchre, is this single, this plain *Latin* Verse.

Cernite Rubertum Regem virtute refertum.

“ Behold *Robert*, a Prince adorned with every Virtue.”

His plain
Epitaph
compared
to others.

Who can forbear venting his Spleen, when he sees the most stately Mausoleums erected, and the most pompous Epitaphs writ in honour of a Set of Miscreants, as frequently happens in all Parts of the World, but especially in *Italy*; and that whilst a Monarch of King *Robert's* Character; a Prince who ought to have been applauded to the Skies, and adored, in a manner, by all Lovers of Honour and Virtue; whilst that divine Man, (I say) lies buried in a Sepulchre of no great Figure, with scarce an Epitaph upon it, to preserve the Memory of his admirable Example?

Tombs of
Charles
Duke of
Calabria
and others

To the Right of this Tomb, stands that of *Charles the Illustrious*, Duke of *Calabria*, his Son; and Father to the unworthy Queen *Jane I.* and to *Mary* Empress of *Constantinople* and Dutchess of *Durazzo*. The whole Structure is of Porphyry; but the Statues and other Ornaments are of white Marble, and in the *Gothic* Taste. His Epitaph is very plain, but pretty long; as is that of his Daughter *Mary*, whose Sepulchre is on the Left of her Grandfather's, and framed like that of her Father. These two Epitaphs, and several others, are all in *Gothic* Letters, and contain nothing very material. The King's Statue is sitting; but those of Princess *Mary* and Prince *Charles* her Father, lie along on their Tombs. By the Help of a Ladder we went up to the Top of this Prince's Monument; when peeping through a Hole in the Vault, we perceived his Body, which seemed still entire and well preserved; as likewise Part of his Shirt.

More
Royal Se-
pulchres.

Some other Princes and Princesses of that Royal Family are also buried in this Church, viz. *James* Prince of *Tarento*; his Sister, Princess *Clementia*, and his Wife *Agnes*, who was first married to *Can de la Scala*, Prince of *Verona*. Here lies, in particular, the worthless *Jane I.* Queen of *Naples*, and Daughter to *Charles the Illustrious*, Duke of *Calabria*.

Jane I.
punished
for the
Murder of
her Hus-
band.

We have already seen, that she caused *Andrew* of *Hungary*, her first Husband, to be strangled: However, soon after she met with a suitable Reward; for, having adopted *Charles* of *Duraz*, he, in Return, kept her under close Confinement, in a Castle situated on Mount *Gargan*, now called *St. Angelo*, in which, after languishing for some time, she, at last, was

was also strangled by Order of the adopted Son in question. Her Epitaph runs thus :

1707.
Nov. 20.
NAPLES.
Her Epi-
taph.

*Inclita Parthenopes jacet hic Regina Joanna
Prima : prius felix, mox miseranda nimis.
Quam Carolo genitam multavit Carolus alter,
Quâ morte illa virum sustulit ante suum.*

“ Here lies *Jane I.* the famous Queen of *Naples*, who being first happy,
“ was afterwards very unfortunate. She owed her Birth to a *Charles*, and
“ her Death likewise to a *Charles* ; who deprived her of Life in the same
“ Manner as she had done her first Husband.”

Near the little Church-Gate stands a white Marble Tomb, on which is a very beautiful Statue, by the famous *Giovanni da Nola*, representing a young Lady who unhappily died just as she was going to enter the wedded State. *Antonio Epicuro*, a Physician, as well as famous Poet in those Days, made the following Epitaph upon this mournful Accident. 'Tis very pretty as to style, but contains nothing extraordinary with regard to the Sentiments, it relating only the Lamentations of her Father and Mother, on the untimely End of their only Daughter, which happened whilst they were preparing every Thing for her Nuptials. By the way, Monsieur *Misson*, in transcribing this Epitaph, transposed (but for what Reason I cannot tell) the Beginning of the third Line ; and left out the two last. Here it is according to the Original.

*Nata, eheu miserum ! misero mibi nata Parenti,
Unicus ut fieres, unica nata, dolor.
Nam tibi dumque virum, tedas, Thalamumque parabam,
Funera, et inferias, anxius ecce paro.
Debuimus tecum poni Materque, Paterque,
Ut tribus haec miseris urna parata foret.
At nos, perpetui gemitus, tu, Nata, Sepulchri
Esto Haeres, ubi sic impia fata volunt.*

Her Epi-
taph, also
that of
*A. Epicu-
ro*, Author
of the for-
mer.

The learned Author of this Inscription dying a few Years after, was buried in this Church, and likewise honoured with an Epitaph by a Man of bright Parts ; viz. *Bernardin Rota* (whom I have already mentioned) together with his dear Consort *Portia Capece*. He and *Epicuro* had been School-fellows, and were intimate Friends after they came to Years of Discretion. The latter died, aged fourscore, not long after he had buried his only Son. All these Particulars are related in the aforesaid Epitaph, which runs thus :

1707.
Nov. 20.
NAPLES.

*Antonio Epicuro, Musarum Alumno,
Bernardinus Rota,
Primis in annis Studiorum Socio, posuit.
Moritur Octuagenarius, unico sepulto Filio.
I nunc, et diu vivere miser cura. M.D.LV.*

Paintings
in this
Church.

Many very good Pieces of Painting are seen in this Church, by *Ghiotto*, *Sylvestro Buono*, a *Neapolitan* Painter in high Esteem; by *Lanfranc*, *Marco da Siena*, and some other famous Masters.

And curi-
ous Re-
lics.

Relics are likewise shewn here in great Abundance, some of which are of the most curious kind: For instance, a pretty large Quantity of the Holy Virgin's Milk; one of *St. John the Baptist's* little Fingers; a Leg of the Apostle *St. Andrew*; an Arm of *St. Catharine*; one of *St. Mary Magdalene's* Slippers; some of *St. Laurence's* Fat; the Rump of *St. Jerom*; one of *St. Agatha's* Breasts; some of the Hair and Clothes of *St. Clara*; the Heart and Right Arm of *St. Lewis*, a Bishop and Brother to King *Robert*; with a great many more.

Church of
St. John
Major.

From the Church of *St. Clara* we step'd into that of *St. John Major*, formerly a Temple raised by *Hadrian* in honour of his beautiful young Favourite *Antinous*; and consecrated, according to the Legend, to *St. John the Baptist*, by the Emperor *Constantin* and Pope *Sylvester*. In former times it was one of the largest Parishes in *Naples*, but is now a *Commendatory Abbey*.

An anci-
ent Mar-
ble, and
its Inscrip-
tion.

The learned *Jovianus Pontanus* will have it, that on the same Spot where this Church stands was anciently the Tomb of *Parthenope*; not the Syren so called, but another *Parthenope*, Daughter to *Eumelus* King of *Thessaly*, and Grand-daughter to *Admetus* and *Alcesta*, who conducted a Colony from her Father's Dominions into this City, and gave it her Name. He grounds his Opinion on a round Marble seen here, which he thinks was the Cover of her Tomb, and containing only these three Words: PARTHENOPEM TEGE FAUSTE. But with due Submission to that learned Man, I cannot but think he is grossly mistaken, and that for more Reasons than one.

Opinion
of *Ponta-*
nus con-
cerning it
confuted.

First, the whole Story is probably founded upon a false Fact; at least, it is very much to be questioned whether there ever was such a Princess as *Parthenope*. 2. The Marble in question being round and very small, it is almost ridiculous to suppose that it could have been employed to cover a Sepulchre. 3. As this *Parthenope* (supposing there ever was such a Person) was born in *Greece*, and brought a *Greek-Colony* with her; is it likely that the People would have put a *Latin* Inscription upon her Tomb; a People who doubtless were better acquainted with the *Greek* than with the *Latin* Tongue? Especially if we consider, that many *Greek* Inscriptions are seen to this Day in *Naples*, which are of vastly later Date than the Age of *Parthenope*;

thenope; and writ at a Time when *Latin* was much more common in that City than it could have been in her Days.

But let us consider the Words of the Inscription. To whom can the Imperative *Tege* (Cover) relate? Is it to the Marble itself? This cannot be, for I never saw one ancient Inscription addressed to a Marble that covered a dead Body. Is it to *Jupiter*, or any other Deity? But how improbable is it, that a God should be desired to cover a Corpse, which was already covered with Earth and a Marble?

Add to this that, besides the Inscription, we perceive on the same Marble the Figure of a Cross, with these Capital Letters: *SLS. IAN.* which *Sarnelli* explains by *Salus Janua*. But I greatly suspect that these Words were writ originally thus: *STS. IAN.* the lower Part of the Letter *L* appearing (to me) to have been added to it. This being taken for granted, the true Meaning of these Words will be *Sanctus Joannes*; and the Inference I draw from thence is, that this Marble is rather a Monument of the Consecration of this Church to *St. John*; and that its Inscription contains a Prayer addressed to that Holy Apostle, beseeching him to take this City under his powerful Protection. *Parthenopem tege fauste!*

In the Family-Chapel of the *Cambi* is a fine Madona, by the celebrated *Lionardo da Pistoia*; and in that of the House of *Amodio*, a Descent from the Cross, by *Lama a Neapolitan*. All the Sculptures of the *Ravaschiera* Chapel are by *John da Nola*.

Near the high Altar, and the Sacristy, lies the Body of the learned *Janus Anisius*, a great Poet and Philosopher. His Epitaph informs us, that he died in a good old Age, being glad to exchange this Life for a better; he having scarce found any Comfort except in his Studies; and that even these Amusements had, now and then, brought upon him some Troubles and Difficulties.

And his Epitaph.

S.
Onustus aevo
Janus hic Anisius,
Quaerens melius iter
Reliquit Sarcinam.
Qua praegravato
Nulla concessa est quies:
Tum si qua fulsit,
Cum Camoenis haec stetit,
Quae mox facessivere
Plus negotii.
H. M. H. N. S.
Hoc de suo sumpsit
Sacrum est,
Ne tangito.

Here

1707. Here is likewise shewn the Trunk of a thick, old Column, belonging
 Nov. 20. formerly to the ancient Temple of *Antinous*: Also a Marble, with the
 NAPLES. following Fragment of an Inscription, thought to be of very great Anti-
 Two Pi- quity, and at the Time when *Naples* was a Republic:
 eces of
 Antiqui-
 ty.

..... VERATIO. A. F.
 PAL. SEVERINO.

Palace of
 Card. Fi-
 lomarino.

Not far from this Church is the magnificent Palace, built in the Ro-
 man Taste, by the late Cardinal *Ascanio Filomarino*, Archbishop of this
 City, and enlarged considerably by his Nephews. We had but a little Time
 to view it; and therefore I shall observe only, in general, that there is scarce
 a Palace in the whole City contains so great a Variety of Paintings and
 Designs, by the most celebrated *Italian* Masters, as *Raphael Urbino*, *Pietro*
da Cortona, the *Carraches*, *Titian*, *Guido Reni*, *Caravaggio*, *Dominichino*,
Paul Veronese, the *Zuccari's*, *Tintoret*, the *Bassans*, *Albano*, *Joseph d'Arpino*,
Poussin, *Vouët*, and many others. Here is likewise a very fine Library,
 and some Manuscripts, mostly collected by the Cardinal-Archbishop above-
 mentioned.

C H A P. XXXVIII.

*Naples. Church and Hospital of the Annunciada. Immense Richness
 of the latter. Vast Number of Foundlings maintained in it, and
 other charitable Foundations. Great Magnificence of the Church.
 Tomb of Jane II. Queen of Naples. Its Inscription, and Criticism
 upon it. Several Relics, and prodigious Wealth of the Sacristy.
 Old Palace of Naples. The New or Royal Palace very superb. Ac-
 curate Description of it. A very remarkable Picture. The Vice-
 roy's great State and Income. The Church and Convent of St. Fran-
 cis di Paule, both exceedingly beautiful. Its curious Tabernacle, Re-
 lics, and singular Picture. Another Convent, and Tomb of Queen
 Francia II. Several Curiosities in a private Elaboratory.*

Nov. 21.
 Annunci-
 ada
 Church
 and Hof-
 pital.

THE Church and Hospital of *St. Mary of the Annunciada* are so re-
 nown'd all over *Italy*, particularly on account of the immense Wealth
 contained in them, that I think it worth while to give you an accurate Ac-
 count of them. The Story, with regard to the Origin of this Church,
 resembles pretty much that already related, concerning the Church of *St.*
Dominicus Major; it being built, says the Legend, anno 1304, by two
 Brothers,

Brothers, who, by the Assistance of the Virgin *Mary*, were miraculously delivered out of Captivity. They added to it a small Hospital for the Sick. 1707.
Nov. 21.

About forty Years after Queen *Sanca*, Wife to King *Robert*, enlarged them both very considerably. *Jane II.* made great Improvements also in NAPLES.
This last 1433, and put the Structure in (very near) its present Condition. Her very rich. Successors adorned and endowed it prodigiously. Many Lords, and other pious Persons, bequeathed likewise, from time to time, very large Sums to it; so that it acquired, gradually immense Wealth; insomuch that the Hospital is said to possess actually a yearly Revenue of two hundred thousand Ducats, that is, four hundred thousand Crowns, at least. The Popes too have also contributed to the Endowment of it; but these, according to Custom, consist of spiritual Donations, such as Privileges, and Cart-loads of Indulgencies. For as to Money, the Court of *Rome* seldom or never disbursts any for such Purposes; leaving the whole Merit of this to the Laity. The Administration of the Temporalities of this Hospital is entrusted to five Governors, chosen annually; one out of the Body of the Nobles, and the others out of that of the Citizens of the first Class.

Great Part of this considerable Revenue is employed in maintaining a vast Vast
Number
of Found-
lings man-
tained in
it, Number of Bastards, Foundlings, and other Children of the Poor. The Multitude of the first Sort, daily begot in *Naples*, is incredible; and that spite of the strong Bolts and Iron Gates which confine the Nuns; and the Spies, or *Padlocks*, perpetually surrounding many of the other Women. A *Neapolitan* Author is so bold as to assert, that twenty, or more, of these unfortunate Infants are carried to the Hospital on some Nights: *Occorre esservi notte, says he, che di detti Fanciulli se n'espongono sin' al numero di venti e più.* The same Writer, willing to express the great Charity of the holy Virgin, in receiving all these unlawfully-begotten Children into her Hospital, adds humorously enough, *that She covers them all with her Mantle. Tutti quei poveri Bambini abbandonati d'aloro Genitori, si ricovrano sotto il manto della Vergine gloriosa.*

The Maintenance of all these poor young Creatures costs about fifteen thousand Ducats yearly, including the Salaries of Nurses, the Number of whom usually amounts to very near five and twenty hundred. Most of the Boys are bred up to Trades; some who seem to have a Disposition for Learning, are educated accordingly; and many go into Holy Orders, notwithstanding the known Canons of the Church, which exclude Bastards from the Priesthood. But the former is done in consequence of a solemn Bull of Pope *Nicholas IV.* whereby all Foundlings are, in some Measure, legitimated, and qualified for Ecclesiastical Employments. The Girls are trained suitable to their Sex; and, when come to Years of Discretion, have it in their Power either to marry, or to go into a Nunnery. If they chuse the former, one hundred Ducats is allowed them by way of a Portion; and even sometimes two hundred, in consideration of their personal Merit, or the Match proposed. This single Article of Fortunes amounts, one Year with another, to ten thousand Ducats. Besides, the Governors extend

1707. extend their Charity so far, as to re-admit into the Hospital any of these
 Nov. 21. Women who happen to lose their Husbands, and are not otherwise provided for.

NAPLES.
 Four other Hospitals supported by this.

Farther, this House maintains four other Hospitals, one for Persons afflicted with Fevers only; a second for the Wounded; a third for such as are recovering, and this Hospital is out of Town, in a Place called *la Montagnola*; the fourth and last is at *Puzzolo*, and intended for those whose Infirmities absolutely require hot Baths, which are there in great Plenty, and found surprizingly efficacious. All these Hospitals are neat and clean, and admirably well stock'd with all Things necessary for the Souls as well as the Bodies of the numberless Sick. The Laboratory, in particular, well deserves to be visited by the Curious. 'Tis large, stately, and provided with all Sorts of Drugs, and of the very best Kinds.

Other Charities to Prisoners, &c.

The Governor, for the Time being, goes quarterly into the Prisons of the *Vicory*, and there distributes Money among the poor, confined Debtors. On *Good-Friday* he succours, in like manner, a great Number of Families reduced in Circumstances, and ashamed to beg, particularly those inhabiting the Ward called *Rione di Capuana*. The Capuchins of both Sexes, under the Denomination of *Jerusalem*, receive also very considerable Supplies from this House.

And reduced Ladies of Quality.

Besides the Portions given to such young Women as marry out of the Hospital, the Directors bestow annually (a most excellent Charity) ten thousand Ducats, upon a great Number of poor Ladies of good Families, who are left destitute, either by the bad Economy, or the Misfortunes of their Parents. About twenty thousand Ducats are likewise allotted annually, and distributed, by way of Dowry, among a great many Widows of Quality, whose Ancestors and Relations were Benefactors to this Hospital.

Part of these charitable Foundations are contained in the following Lines over the great Gate; the Sense whereof is, "That this House provides
 " all the Needy and Unfortunate with Necessaries; it therefore ought to
 " be held sacred, and in high Veneration:"

*Lac pueris, Dotem innuptis, velumque pudicis,
 Datque Medelam aegris haec opulenta Domus.
 Hinc meritò sacra est illi, quae nupta, pudica,
 Et lactans, Orbis vera Medela fuit.*

The Church very stately.

The Church is one of the largest and richest in the whole City. Over the Entrance stands a small Statue holding a Cartouche, with this pious, but (as I imagine) very little regarded Advice or Exhortation upon it: *Purissimum Virginis Templum castè memento ingredi.* "Remember to enter
 " this most pure and holy Temple of the Virgin, with a chaste Disposition." If all those who neglect the Observation of this Precept, in
 so

so luxurious a Town as Naples, were to keep out of this Church, it would soon become a Solitude.

1707.
Nov. 21.

Nothing is seen here, from Top to Bottom, but Sculptures, Paintings, and Gildings, all which make the whole Structure exceedingly brilliant. The several Statues, in Stucco, were by *Lorenzo Vaccaro*; the Paintings of the Cieling, by *Marco da Siena*, *Santa Fede*, *Imperato*, *Massimo*, and *Jordano*; and the Fresco Paintings of the Choir and Cupola by *Bellisario*.

NAPLES.
Its many
Embel-
lishments.

The sleeping *Josepb*, and the Flight into *Egypt*, are by *Lanfranc*; the Presentation, by *Melini*; *Christ* disputing in the Temple with the Jewish Doctors, by *Crisuolo*; the Marriage of *Cana*, by *Massimo*; the Annunciation, and our Saviour carrying his Cross, by *Bernardo*; *Christ* on the Cross, by *Leonardo da Pistoia*; *Noah* coming out of the Ark, by Cavalier *Calabroze*; *David*, and *Jacob's* wrestling with the Angel, by *Jordano*.

Fine
Paintings.

The High-Altar, from the Designs of Cavalier *Cosimo*, is wonderfully fine; nothing appearing about it but Marble, Jasper, Cornelians, *Lapis Lazuli*, and other valuable Stones. The great Canopy, the Corniches, the Capitals of the Columns, the Bases, the Interstices, and the Angels, are all of gilt Bronze. 'Tis positively affirmed, that the Gilding alone cost four and twenty thousand Ducats; and the whole Work one hundred thousand, at least; exclusive of the beautiful Silver Tabernacle, of most exquisite Workmanship, by the celebrated *Gennaro Monte*.

Magnifi-
cent Altar.

The Statues, standing in Niches, between Pilasters, and those belonging to a Multitude of Tombs scattered up and down the Church and Chapels, were by *Giovanni di Nola*, by *Santa Croce*, and by *Auria*. Two Descents from the Cross, in Basso-Relievo, seen in the Chapels of the *Pisani's* and the *Caraccioli's*, done by the second of these three Artists, are particularly esteemed by all good Judges.

And Sta-
tues.

Among the Tombs abovementioned, the most remarkable are those of *Isabella* and *Beatrice Cordonna*, of the Bishop of *Squillace*, both by *Santa Croce*; and that of Duke *di Madaloni*, by Cavalier *Bernini's* Father. The Sepulchre of *Jane II.* Queen of *Naples*, lies flat on the Ground, near the High-Altar, with a plain white Marble over it, and adorned only with two Copper Escutcheons, and a double Bordering of the same Metal. Her Epitaph runs thus:

Several
Tombs.

Joannae II. Hungariae, Hierusalem, Siciliae, Dalmatiae, Croatiae, Ramae, Serviae, Galitiae, Lodomeriae, Comaniae, Bulgariaeque Reginae: Proventiae, et Folcalquerii, ac Pedimontis Comitissae. A. D. M.CCCC.XXXV. die II. men. Febr.

That of
Q. Jane II.
and its In-
scription.

Regiis ossibus, et memoriae sepulcrum, quod ipsa moriens humi delegerat, inanes in funere pompas exosa, Reginae pietatem secuti, et meritorum non immemores oeconomi restituum, et exornandum curaverunt, magnificentius posituri, si licuisset. Anno Domini M.DC.VI. Men. Maii.

1707.
Nov. 21.
NAPLES.

" To the Memory of *Jane II. Queen of Hungary, Jerusalem, Sicily, &c.*
" This plain Sepulchre, made by Order of the dying Queen, who was
" ever averse to pompous Funerals; was repair'd and beautified by the
" Governors of this House in 1606. Being perfectly acquainted with her
" many excellent Qualities, they would have made it vastly more magnifi-
" cent; but were prevented from the Consideration of her Piety, and her
" humble Intentions."

Criticism
upon it.

If Epitaphs are now and then great Helps to History, especially on account of Dates, they oftner prove the very reverse; and too frequently give us intirely wrong Notions of Men and Things. In reading that of *Jane* the second, who would suppose but that she was an excellent and virtuous Princess? Nevertheless, Historians agree unanimously in representing her quite different; as an excessively proud, haughty Woman, and prey'd upon by a boundless Ambition. Farther, she was one of the greatest *Coquets* (not to say worse) of her Age. The prodigious Humility and Modesty, ascribed (in a particular Manner) to her, by the worthy Repairers of her Tomb, is expressly contradicted by her own Epitaph, when it bestows upon her such a Heap of pompous Titles; the very Titles she assum'd when living, tho' she had little or no Pretence to most of them. Wherefore on this, and many other Occasions,

*Dele mendacia saxo,
Et scribe: Hic tegitur pulvis, cinerisque caduci
Reliquiae.*

" Blot out all these lying Inscriptions, and instead of them write upon
" them: Here lies nothing but Dust and Ashes, the poor Remains of mor-
" tal Creatures."

Tomb of
*Alf. San-
che de Lu-
na.*

In this Church is a Treasure, containing scarce any thing but Relics. A Chapel belongs to it, the Cieling whereof was painted all over by *Belisario*. In that Chapel stands the magnificent Sepulchre of *Alfonso Sanche de Luna*, Marquis of *Grottola*, a Man greatly distinguished by his many Embassies in the Reigns of *Jane the Mad*, Queen of *Naples*, and Mother to *Charles V*; of that Monarch himself; and of *Philip II.* King of *Spain*, his Son. His white Marble Statue is in Armour; 'tis represented reclin'd, and leaning on a Helmet. The Connoisseurs look'd upon it as a very fine Piece of Sculpture; as is likewise the Statue of the Virgin, hovering, as it were, in the Clouds over the Tomb.

Many
Relics.

Eight sacred Bodies are also preserved here, and held in great Veneration; viz. Four Martyrs, two Bishops, an Abbot, and what is more surprising, *St. Ursula* herself, spite of the Pretensions of the City of *Cologne*. At this rate the sacred Corpse of that *British* Princess must be doubled,
nay

may tribled; another Town (if I forget not) asserting no less strongly its being possessed of this most valuable Treasure. To each of these holy Bodies belongs a Silver Statue representing it. There also are kept two Bodies in small Silver Chests, adorned with Silver, of the Innocents whom the cruel *Herod* murdered at *Bethlehem*; likewise a Finger of *St. John the Baptist*, and the upper Part of *St. Barbe's* Head; a Thorn of our Saviour's Crown, and a very large Fragment of his Cross. The two last are enclosed in an oval Box of Rock-Chrystal, supported by two Silver-Angels.

1707.
Nov. 21.
NAPLES.

The great Sacristy is adorned on both Sides with Bas-reliefs of Walnut-Tree Wood, on a Gold Ground, and representing several Histories of the Old and New Testament; the whole by the celebrated *Gio. de Nola*; and the Fresco Paintings by *Bellisario*. The Quantity of Plate here is incredible; the whole weighing, as we were assur'd, ten thousand, five hundred, and nineteen Pounds. I took particular notice, among the Curiosities, of a Silver Frigate, weighing above three hundred Pounds, being a complete Ship of War, in small. 'Tis supported by four Tritons, who, with their other Hand, sustain each a large Silver Lamp. On the Tops of the three Masts, the Boltspirit, and the Poop, are Lanthorns of the same Metal.

Immense
Wealth of
the Sacri-
sty.

A Profusion of Gold and Jewels is likewise seen here; and were I to enumerate the several Chalices, and other Church Utensils made of that Metal, and curiously wrought; together with all the immense rich Furniture, and the numberless Multitude of other valuable Curiosities, I should never have done. My Eyes are quite dazzled, and almost blinded, with the bare Light of these glittering precious Objects.

The Kings of *Naples* formerly resided, sometimes in one, and sometimes in another of the three Castles or Fortresses already described above. But *Don Pedro de Toledo*, Viceroy for *Charles V.* not satisfied with them, raised the *Old Palace*, under the Direction of *Ferdinando Manlio*, a famous Architect, whom he employed in several other considerable Works; such as, repairing and enlarging Highways and Bridges, paving Squares and Streets, draining Quagmires, &c. This we learn from his Epitaph, seen near the Entrance of the Church of the *Annunciada*, on the Right-hand.

Nov. 22.
Old Pa-
lace of
Naples.

D. O. M.

Ferdinandus Manlius Neap. Camp. Architectus, qui Petri Toleti Neap. Pror. auspicio, Regiis aedibus extruendis, Plateis sternendis, Cryptae aperiendae, Viis et Pontibus in ampliorem formam restituendis, Palustribusque Aquis deducendis praefuit. Cujus elaboratum industriâ, ut tutius viatoribus iter, &c. sibi ac suis vivens fecit. A Christo nato M.D.LIII.

With respect to the New Palace (which we viewed this Day) called by the *Neapolitans* *Palazzo Reale*, or Royal Palace, it was built by Order of

The New
or Royal
Palace de-
scribed.

1707.
Nov. 22.
NAPLES.

Don Fernand Ruis de Castro, Count *de Lemos*, and Viceroy under *Philip III.* King of *Spain*. Cavalier *Fontana* was the Architect, and it may justly be compared with the finest Structures in *Italy*. It stands in a large Square, adorned with several Fountains and Statues. 'Tis four hundred Foot long in Front, extremely regular, light, of three Orders of Architecture, embellished with a vast Number of Granite Columns, and a Clock at Top. The Stair-case, raised by Order of Count *d'Ognate*, would doubtless be one of the finest in the World, was the Court answerable to the Extent of the Palace. The Guard-room is likewise a noble Piece of Architecture; and very long, as well as broad. A Theatre is built in it, very commodious for representing Operas. The Hall in which the Viceroy performs, on holy *Thursday* every Year, the Ceremony of washing the Feet of twelve poor Persons, is adorned with the Portraits (drawn from the Life) of all the Viceroys who have governed the Kingdom of *Naples*, from the great *Gonsalvo* of *Cordona* down to the Predecessor of Duke *d'Escalona*, late Viceroy for *Philip V*; and now Prisoner, as I observed, in the Castle of *St. Erasmus*; and who would never permit (but for what Reason I cannot conceive) his Picture to be drawn, in like manner as all his Predecessors.

Singularity in the Portrait of a Viceroy.

And here I must not omit a Singularity, which struck me whilst I was examining the Portrait of Count *d'Ognate*, one of the Viceroys, I perceived several Wolves and Sheep drawn at his Feet; who were all feeding and drinking together very amicably. Having asked our Antiquary the Meaning of this extraordinary Emblem, he told me, that it was expressive of the Wisdom and Prudence of this worthy Governor; he having found Means to reconcile both the Nobility and People, who had been eternally at Variance: A noble Design, which had often been framed, but never executed, by any of his Predecessors. To me the Emblem appears exceedingly pretty, as well as rational. The Nobles, in all Countries, not unlike to ravenous Wolves, are generally inclined to crush and devour those in lower Stations. These are likewise admirably well typified by Sheep, whose Fleeces serve chiefly to feed the Avarice and Ambition of those who are pleased to call themselves their Betters. Of this Truth Count *d'Ognate*, tho' at the Head of the Nobility, must have been thoroughly sensible, else he would not have caused this Emblem to be drawn; whence we may conclude that he had an utter Aversion to Tyranny of every kind. But to return.

Fine Apartments.

From the last-mentioned Hall we passed through several Apartments, all richly furnished; and one, among the rest, in which the Council of State is held, in Presence of the Viceroy. The several Cielings of these Rooms are painted by *Bellisario*, and other great Masters. One is particularly beautiful, representing the principal Atchievements of *Ferdinand the Catholic*, King of *Spain*. The Viceroy's Apartment, to the South, is vastly magnificent. Every Part of his Bed-chamber is painted and gilt. The Windows and Doors (with Glass in them) are very lofty; and there is

is a fine Prospect over a Terrass, whence we see great Part of the City, the Ocean, and Mount *Vesuvius*. The upper Rail of the Balustrade is adorned with a great Number of white Busts, which have a very agreeable Effect. Duke *de Medina Celi*, Predecessor to Duke *d'Escalona*, contriv'd all these Embellishments.

1707.
Nov. 22.
NAPLES.

In this Palace is also a most superb Gallery, adorned with a Multitude of excellent Pictures, by *Guido*, *Spagnuolet*, the *Bassans*, and several other eminent Artists. The Viceroy's Chapel is painted all over in Fresco, and embellished with gilt Carvings. The Cieling is by *Nicolas Vaccaro*; both the Altar, and the beautiful white Marble Statue of the Virgin, are by Cavalier *Bernini*; or, according to others, by Cavalier *Cosimo Fanzago*.

Gallery
and Cha-
pel.

Whilst we were gazing at all these Curiosities, Count *Martinitz*, the present Viceroy, came out of his Chamber to go to Chapel, in order to hear Mass. The Nobility and other Courtiers stood on each Side of the first Room; his Officers in the second; and his Guards and Swiss in the third. The Moment he appeared, the Guards filed off towards the Chapel; and all the rest followed in the same Order. 'Tis certain that no Prince in *Italy* (next to the Pope) has a more stately Retinue than the Viceroy of *Naples*. Besides the abovementioned Guards and Swiss, he has another Body of Life-guards (Horse and Foot) who keep Watch alternately about the Palace. This Body consists of two Troops, and as many Companies, there being an hundred and twenty Men (at least) in each.

The Vice-
roy's great
State.

The lower Apartments are occupied by the Secretaries of State and War, with their Officers and Clerks. The Stables (as every Thing else) are very grand and spacious, but very indifferently furnished with Horses; Duke *d'Escalona* having carried them all off, as likewise the Gallies that were in the Harbour, sometime before the Arrival of the *Germans*.

Lower
Apart-
ments.

There is a covered Gallery, or *Corridor*, in this Palace, by which the Viceroy may retire secretly into the New Castle; and another leading, in like manner, into the Arsenal. Both were artfully contrived, for the Security of his Person, in case of a sudden Rebellion, which is no rare Phenomenon in this Kingdom. Part of the Officers of Justice, and several of the Viceroy's Domestics, are lodged in the Old Palace; where are likewise kept the Treasure, and the military Chest, for the Payment of the Soldiery.

With regard to the Viceroys, they are generally appointed for three Years, but are often continued for six, as now and then it happens with regard to your Lord Lieutenants of *Ireland*. Some have even kept their Employment twenty Years, as *Don Pedro de Toledo*, in the Reign of *Charles V.* I have been told, in Confidence, by more than one Person of Honour, that this Employment may be worth (to a crafty and industrious Governor) a million of Crowns annually; and a great deal more, if others may be credited. Be that as it will, this Government, all Things considered, may justly be reckoned the most profitable, as well as the most agreeable, in all *Europe*.

The Vice-
royalty a
very con-
siderable
Post.

1707.
Nov. 22.

NAPLES.
Church
and Con-
vent of
St. Fran-
cis de
Paule.

Very mag-
nificent.

A superb
Taber-
nacle.

Curious
Relics.

The Con-
vent and
fine Labo-
ratory.

Facing the Palace, stands the Church and Convent of the *Minim* Friars, otherwise called, of St. *Francis de Paolo*. 'Tis also stiled the *Palace-Church of St. Lewis*, on account of a Chapel dedicated to St. *Lewis*, King of *France*, which formerly stood on this Spot. The aforesaid St. *Francis* coming to *Naples*, in 1481, begged that Chapel and the Ground contiguous to it, of *Ferdinand I.* and this Request being granted, the Saint began to erect over it the Church and Convent seen there now.

The Church is one of the finest in the whole City. We scarce see any Thing about it but Sculptures, Gildings, and Paintings. The chief Actions of the famous St. *Francis de Paolo* are there finely represented by *Cavalier Favelli*, an excellent Painter, and Knight of *Malta*. The Cupola, the Triangles, the Chapel of the Saint, are by *Francesco di Maria*: The Choir, and the Picture behind the high Altar, by *Jordano*; and the Chapel of St. *Isidorus*, by *Favelli*: The *Epiphany*, and the Descent of the Cross are by *Criscuolo*; the Nativity of our Saviour, by *Marco da Siena*; and the *Madona*, with the Infant *Jesus*, by *Santa Fede*.

The high Altar, which is very beautiful in itself, is considerably set off by a magnificent Tabernacle standing upon it. Besides the Workmanship, which is exquisite, it is adorned with Columns of *Lapis Lazuli*, and a Multitude of Jewels. One Thing particularly remarkable in it, is a most beautiful Agate, on which good St. *Francis de Paolo*, together with his Beard and Cowl, are represented to the Life; and what is still more wonderful, this admirable Portrait was drawn by Nature alone, without the Aid of Man: At least, we were told so, with the utmost Confidence. This rare Piece was given to the Church by one *Vanden Eynde*, an eminent *Flemish* Banker, who was settled in this City, and raised two stately Palaces. The King of *Spain* created him a Marquis, as a Reward for his having advanced a considerable Sum to the Government, in a very great Emergency.

Many curious Relics are preserved in this Church; viz. Two Vials filled with the Holy Virgin's Milk, which never fails to liquify on all her Festivals, and consequently very often; two small Fragments of the true Cross; a Nail of one of St. *John* the Baptist's little Fingers; a large Tooth of St. *Paul*; the Collar-Bone of St. *Andrew*; Part of St. *Francis de Paolo*'s Back-Bone; his coarse Habit, Cowl, Girdle, and old Slippers or Sandals. We likewise saw his Portrait, drawn from the Life in *France*, and sent hither as a great Curiosity. Along with that Picture was conveyed the entire dead Body of the blessed *Giovanni Oblato* of *Calabria*; a Lay-Brother of this Convent. We are told, that the *Blessedness*, or great Merit of this Saint, consisted only in such a Simplicity as was never equalled since the World began; *he not being able*, says the Legend, *to distinguish Wine from Water, nor a Man from a Woman*.

The Convent is spacious and well built. Its Refectory, in particular, deserves to be seen. The Cellars are large, and full as well stock'd with Wines as those of the Jesuits; and the honest Monks get vast Sums of Money

Money by the Sale of them. But nothing is comparable to their Laboratory; it being, in every Respect, the most splendid in all *Italy*. Besides the vast Quantities of the best Drugs, which they dispose of openly to great Advantage; whatever is seen here, Vases, Pots, and such like Apothecaries Utensils, are of Silver, and even a great many of them of Silver gilt. In short, not a single Piece of Earthen Ware, Brass, or Iron, is found in this Laboratory.

1707.
Nov. 22.
NAPLES.

In one of the Rooms, I could not but take Notice of a strange Mixture of sacred and profane Pictures. Here we see St. *John* in the Desert, *Christ's* Baptism; his Temptation; his Appearance to the Disciples at *Emaus*, and such like sacred Subjects; now all these blended with Heathenish Pieces, which cannot but be vastly edifying, as you will now judge. Here is seen a *Venus*, stark naked, emerging from the Sea; another *Venus* lying on a Bed; a *Galatea*; a Bacchanal, representing a great Variety of Satyrs and Bacchantes in very dissolute Attitudes, &c. Now what think you of these good Fathers? Could you ever have suspected that such singular Raree-Shews were exhibited in a Convent, inhabited by Friars of a very austere Order?

Sacred and
profane
Pictures in
the same
Room.

Very near it is another, wherein live the Reformed *Franciscans*, and vulgarly called *Croce di Palazza*. Queen *Sanca II.* Consort to the worthy King *Robert*, being a great Bigot, and entirely devoted to Monkish Fooleries, prevailed with her Husband, to build this Convent for the Residence of a Set of *Franciscan* Nuns. She went farther; for being a Widow by the Death of that Prince, which happened in 1343, she entered that House; assum'd the Nun's Habit by the Name of Sister St. *Clara*; and, agreeably to her Will, was interred in this Monastery, about three Years after. Her ancient Tomb stands in the Church, where a long Inscription is read upon it, containing all the Particulars abovementioned. With regard to her Body, it was conveyed, in after times, to the Church of St. *Clara*, by Order of *Jane II.* when that Queen removed the Nuns from hence into the Monastery belonging to it.

Another
Convent,
and Tomb
Queen
Sanca II.

In our Return home, we just stepp'd into the House of Signor *Franco Nepeta*, the most eminent Apothecary of this City. His Laboratory is commonly visited by Foreigners, on account of its various Curiosities. To enter into a minute Detail of them would be tedious; and therefore, omitting a vast Number of Bawbles, I shall only take Notice of what appeared to me singular. In a Glass-case we saw a great many precious Stones; and, among others, two very beautiful and neat Granates, each as big as a Pidgeon's Egg, and set off with several fine Diamonds: In another stands a Silver Statue, three Foot high, representing *Truth*. She holds in her Hand a large Pair of Scales, of the same Metal; and tramples upon a Crown and Sceptre, likewise of Silver. Over her Head is an Ensign enriched with Diamonds, and her Girdle Buckle is a very beautiful Emerald, heightened also with Diamonds. 'Tis placed on an Ebony Pedestal, supported by eight Silver Modillions, and embellished with Foliages.

A curious
Labora-
tory.

1707. ages. Above it, is a flying Angel, holding a *Cartouche*, on which the following Words, in Silver-gilt Letters are wrote : *Veritas odium parit, sed omnia vincit.* " Truth breeds Hatred, but overcomes all Things.

Nov. 22.
NAPLES.

C H A P. XXXIX.

Naples. *Vast Number of Religious Houses in this City. Church of the Holy Apostles. Its stately Tabernacle, Altar and Chapels. Another Church under the former, and several curious Epitaphs on the celebrated Poet Mario. The Convent and Library. Church of St. Agnello, with a miraculous Image and Crucifix. Wonderful, and well attested Act performed by this last. Several Tombs and Epitaphs. The superb Monastery of Mount Olivet. Hated Character of Alphonso II. King of Naples, who yet is highly applauded by the Friars of this Convent. Inscription relating to the Emperor Charles V. and Criticism upon it. The Church, Chapel, Tombs, and Library of Mount-Olivet. Epithet of a worthy Bishop, and of Arnaldo Sanzo a brave Captain. A very fine one on a Danish Nobleman.*

Nov. 23,
and 24.
Vast
Number
of religious
Houses in
Naples.

CHURCHES for ever, I am apprehensive you will be apt to say, in reading this Account of *Naples*. But who can help it, if that City be one of the most religious in the whole World, without regard to outward Devotion, and over-crowded with Ecclesiastics, who must necessarily live by the Altar? Besides, the Description of these sacred Buildings is not entirely useless. First, we see how the Clergy, when left to themselves, are apt to engross the Wealth of the most opulent Countries, by imposing upon the credulous Multitude: On the other hand, we learn several historical Facts, by the Multitude of Tombs and Inscriptions seen in a great many of them. If these two Considerations are not satisfactory, be assured I shall soon make you ample Amends for what may appear a little tedious in the frequent Representation of these several religious Objects.

Church of
the Holy
Apostles.

This Apology being premised, I propose to entertain you this Day with an Account of a truly curious Church, belonging to the *Theatin* Friars, and consecrated to the *Holy Apostles*. 'Tis very spacious, and the Architecture by Father *Grimaldi*. He was a very ingenious Man, and of this Order. The Cieling, the *Loggia*, and the Angles of the Dome are painted by *Cavalier Lanfranc*, and the Dome itself by *Benaschi*. The Pool of *Bethesda* above the great Gate, and Part of the Paintings in the Choir, are likewise by *Lanfranc*; the rest is thought to be by *Jordano*.

The

The high Altar is of very beautiful Marbles of various Kinds, and enriched with a Tabernacle, the most magnificent in *Naples*, next to that of the *Trinity*; and affirmed to have cost fifty thousand Crowns. 'Tis embellished with Jasper Columns, Statues, Cornishes, Capitals of gilt Copper, and numberless Emeralds, and other precious Stones. Here are likewise two large Bronze Candlesticks, with the Hieroglyphics of the four Evangelists, both which are highly esteemed by the Skilful. The Model of them was by *Finelli*; and *Bersolino*, a *Florentine*, was the Maker of them.

1707.
Nov. 24.
NAPLES.
A superb
Taber-
nacle.

Tho' all this be extremely fine, we yet may aver, that it is trifling in Comparison of the Altar; or, as they call it here, the *Chapel of the Holy Annunciada*. It stands to the Left of the high Altar, and is composed entirely of the most exquisite white Marble, all so perfectly well cemented, that the whole seems one single Piece. Cardinal *Ascanio Filomarino* caused it to be wrought at *Rome*, from the Designs of *Cavalier Borromini*; and the ablest Artists, who were then in that City (during the Pontificate of *Urban VIII.*) spent no less than seventeen Years in compleating this wonderful Work. The Expenditure amounted (as we were assured) to one hundred thousand Crowns. The several Pieces of it were conveyed, at different Times to *Naples*, and put together in 1642.

And a still
more
magnifi-
cent Altar
or Chapel.

In this noble Structure, are between four fluted Columns, of the *Corinthian* Order, and (each of one single Piece) five Pictures of Mosaic inexpressibly beautiful. The Middlemost represents the *Annunciation*; those on the Sides, Faith, Hope, Charity, and Mildness. The celebrated *John Baptist Calandra*, who had no Equal in this Art, made them all in Mosaic, (the Workmanship of which is extremely delicate) after the five admirable Oil Paintings of the famous *Guido*, and which were afterwards sent to *Madrid*, where I myself have often seen them. The two Mosaic Portraits, of the Cardinal and his Brother *Scipio Filomarino*, standing on each Side, upon Pedestals, are also by *Calandra*, who copied them from two Originals, the one by *Pietro da Cortona*, the other by *Valentino*. The Angels in Bas-relief, composing together a musical Chorus under the Middlemost Picture, are by *Francesco Fiamingo*, commonly called here, *The little Michael Angelo*; the Foliages by *Andrea Bolgi*; and the two Lions supporting the Communion-Table, with the Sacrifice of *Abraham* in Bas-relief, are by *Finelli*, all three excellent Sculptors. The four Columns, remarkable for being fluted in a particular Manner, and made of a Marble beautiful and transparent as Chrystal, are by *Mozetta*. The Workmanship of the Balustrade, surrounding the lower Part of the Chapel, is also very singular. Above the Altar are the Arms of the *Filomarino*-House, together with the Hat of that Cardinal, who began this Piece before his Promotion to the Purple.

Descrip-
tion of this
noble
Piece.

This Prelate charged, by his Will, his Executors, and their Executors Kept very for ever, to cause this stately Structure to be thoroughly cleansed twice a neat and Year; and that, upon the Penalty of two hundred Ducats, payable to the clean-*Theatin* Monks, in case of Neglect. No Wonder therefore, if it be kept in so good Order, and appears as neat and beautiful as if but just rais'd.

1707.
Nov. 24. Another Brother of that Cardinal, *Gennaro Filomarino* by Name, Bishop of *Calvi*, lies buried in another Chapel near the Sacristy; and his Bust standing on the Tomb, is by *Finelli*. The Chapel of St. *Michael* is painted in Fresco by *Cav. Farelli*; and the Picture, representing the Virgin between St. *Peter* and St. *Paul*; together with the Archangel dragging Souls out of Purgatory, are by the celebrated *Marco da Siena*. The two Organs likewise deserve the Attention of the Curious.

Subterranean Church. The subterraneous Church, called *Il Cimiterio*, or burying Place, is of the same Extent with the other, and divided into five Wings. 'Tis painted all over with Histories of the old and new Testament, relating to the Resurrection of the Dead. Sermons are often preached, and other religious Exercises, heightened by Music, are performed in this Chapel.

Tomb and Encomium of the Poet *Marino*. Here the *Theatin* Friars are buried, as likewise the famous Poet *Marino*, born at *Naples* in 1569. His excellent Compositions gained him the Esteem of most Princes in *Europe*. *Charles Emanuel*, Duke of *Savoy*, knighted him, in Consideration of his admirable Talents. After his Death, which happened *March* 26. 1625. several great Encomiums, both in Prose and Verse, were writ in his Honour. Two are seen in this subterraneous Church; one of them on a white Marble, which serves as a Mausoleum, is as follows.

His Epitaphs.

*Hic Tumulus magni, brevis hæc est urna Marini,
Illius hoc tegitur marmore fracta Lyra.
Clara Mari traxit cognomina, gurgite pleno
Carmina, et arguto qui dedit ore sales.*

The second is a little higher, and under his Portrait drawn upon the Walls. It runs thus:

D. O. M.

*Joannes Baptista Marinus Neapolitanus, Inclytus Musarum
Genius, Elegantiarum Parens, H. S. R. Naturâ factus
ad Lyræ, hausto è Permessi undâ volucris quodam igne
Pœseos, grandiore ingenii venâ effervuit. In una Italica
Dialecto, Græcam, Latiam ad miraculum usque miscuit
Musam. Egregias priscorum Poëtarum animas expressit
omnes, ipse ipsum exprimit, nemo præter. Cecinit æqua
laude sacra, prophana. Diviso in bicipiti Parnasso ingenio,
utroque eo vertice sublimior. Extorris diu Patriâ,
rediit Parthenopem Siren peregrina, ut propior esset Ma-
roni Marinus. Nunc laureato cineri marmor hoc plaudit,
ut accinit ad æternam Citharam Famae concentus.*

This Epitaph, pretty dark in itself, has been strangely mangled, and rendered almost unintelligible by Monsieur *Misson*, in the second Volume

of his Travels, Page 92. No Wonder therefore, if he calls it a nonsensical one.

1707.

Nov. 24.

The Academy of Wits in this City, known under the Nickname of *Humourists*, would also honour this celebrated Poet with an Epitaph, he having been one of their most illustrious Members. Here it is :

NAPLES.

D. O. M.

*Equiti Joanni Baptistae Marino, Poëtae sui saeculi maximo,
cujus musa è Parthenopaeis cineribus enata, inter lilia efflo-
rescens, Reges habuit Maecenates : cujus ingenium foecun-
ditate felicissimum, Terrarum orbem habuit admiratorem.
Academici Humoristae Principi quondam suo P. P.*

Lastly, Father Guiccardin, so often cited, made the following beautiful Verses on the Death of his worthy Academical Brother :

*Fundere ne renuas flores, et thura, Viator ;
Offibus, et cineri, quem lapis iste tegit.
Hic etenim nedum tumulantur Busta Marini,
Sed, cineri illachrymans, ipsa Poësis adest.
Sollicitæ hunc forsân Musæ rapuere, timentes
Ne tandem in Terris alter Apollo foret.*

The Substance of all these *Latin* Pieces is : “ That the celebrated *Ma-* The Sense
“ *rino* had naturally a wonderful Genius for Poetry ; that being perfectly of them
“ well skill’d in the *Greek* and *Roman* Poets, he thence had writ his *Italian* all.
“ Compositions with the Life and Spirit which is so much admired in the
“ Ancients ; that he had treated both sacred and profane Subjects with
“ equal Sublimity and Success ; that he had been in high Favour with ma-
“ ny sovereign Princes, and that all Nations were his Admirers ; that the
“ Goddess of Poetry mourn’d at his Funeral ; finally, that the Muses
“ snatch’d him away, for fear lest there should be an *Apollo* here upon
“ Earth, as well as in Heaven.”

As to the Convent, it corresponds, in every Respect, to the Magnifi- The Con-
cense of the Church ; and the greatest Monarch in the Universe might vent and
think it stately enough for his Residence. The Library is proportionably Library.
large, and well chosen. Several curious Manuscripts, ancient and modern,
are preserved in it. Among the latter I took notice of *Torquato Tasso’s Je-
rusalem*, an Epic Poem, in his own Hand-Writing ; likewise several poe-
tical Pieces, by *Sannazarius*, and of *Marino*. Another Curiosity of this
Religious House, is a Stair-case leading to the Granaries, which are very
lofty. ’Tis built in such a Manner, that Horses loaded with Corn may
go, even to the uppermost Story, with the greatest Ease.

1707. The Church of St. *Agnello*, one of the Patrons of this City, contains
 Nov. 24. likewise several Curiosities. Its high Altar is entirely of white Marble,
 the Workmanship of which, by *John de Nola*, is very fine. Upon it is
 NAPLES. seen the Virgin *Mary*, surrounded by Angels and several Saints; also St.
 Church of St. *Agnello*. *Agnello's* Father, holding his dear Son in his Arms, with the Portrait of
Gio. Maria Poderico, Archbishop of *Tarento*, and a distant Relation to the
 Saint, who raised this Altar at his own Expence. Under it lies the sacred
 Body of good St. *Agnello*.

A miracu- Two miraculous Images have greatly exalted the Fame of this Church
 lous I- in *Naples*. The one stands in the Chapel of the *Del Tufo* Family; the
 mage and same with whom the Mother of this Saint had several Conferences, and
 Crucifix. by whose powerful Assistance she conceived him, tho' she was naturally
 barren. The other adorns the Chapel of the *Monaci*, and is properly a
 Crucifix which formerly stood at the Corner of a Street, but is since be-
 come very venerable, and that by the following surprizing Accident.

Wonder- A certain Citizen, *Giovanni* by Name, happening to meet an Acquaint-
 ful Act ance of his called *Tomaso*, very near this Crucifix, desired of him the Loan
 performed of an hundred Crowns, which was immediately granted, without his re-
 by this quiring even a Note of Hand. This latter being some time after in want
 last. of Money, intreated his Friend to return it him; but in vain; *Giovanni*
 proving a Villain, and strenuously denying the Debt. The honest Credi-
 tor not having one single Testimony in his own Favour, proposed to his
 unjust Debtor, that they should leave the Decision of their Affair to the
 Crucifix, who was the only Witness of their whole Transaction. The
 Knave admiring the Stupidity of his Benefactor, and not suspecting the
 Consequences, consented, without the least Hesitation, to this Proposal.
 Accordingly the holy Crucifix was appealed to; when, immediately open-
 ing its Mouth, it upbraided the Villain with his Perfidy. But now the
 latter, instead of being thunderstruck at this miraculous Voice, flew into
 a Passion, cursed the Crucifix to Hell, and flung a large Pebble-stone
 at the Face of it, which not only left a deep Scar, but also a bloody Wound.
 However, this sacrilegious Act was no sooner perpetrated, than the Crimi-
 nal received condign Punishment; his whole Body becoming as stiff, and
 as insensible as a Statue. Moved at this lamentable Sight, the good-na-
 tur'd *Tomaso* interceded for the Wretch; and his Prayers had the desired
 Effect; for *Christ* being no less merciful than the Creditor, forgave *Giovan-
 ni* instantly, not only the horrid Fraud, but also his personal Injury, upon
 Condition of a speedy Repentance and Restitution. These two extraordi-
 nary Acts of Clemency wrought so powerfully upon *Giovanni*, that his
 Heart mollifying on a Sudden, he made full Satisfaction to his injured
 Friend; sold his whole Estate; distributed the Produce among the Poor;
 and spent the Remainder of his Days in Acts of Penance and Mortifi-
 cation.

We

We Travellers are generally looked upon as a Parcel of idle Story-Tellers ; as Broachers of romantic Tales, calculated to amuse old Women, or to impose upon the Credulity of simple Readers. Accordingly, I am apt to fancy, that you will think this one of my own Invention ; and framed partly in a malicious View, or to ridicule the good Catholics. But you are greatly mistaken ; This memorable Incident is not only told here as Fact by the Vulgar, but is even upon Record. Nay farther : The whole Relation of it is engraved on a Marble, seen in the Chapel of the Crucifix in question, and that with the utmost Accuracy ; the Date, and the Reign under which all these Wonders were wrought, being expressly mentioned, as appears from the following Inscription :

1707.
Nov. 24.
NAPLES.
This Fact
confirm-
ed by an
Inscripti-
on.

*Anno Domini M. CCC. Regnante Domino Carolo II. Sacra
haec Imago Crucifixi, dum pro mutuata pecuniâ compadres
ad invicem altercarentur, divino splendore fulgente, verbo
facti veritatem aperuit : quod alter indigne ferens, Debi-
torem se esse negavit durissimâque petrâ Imaginis faciem
continuo percussit, quae statim livore conspersa, miraculum
omnibus enituit ; atque sacrilegus ipse tanto crimine immo-
bilis factus, creditoris precibus Deo fufis, iterum incolumis
reductus, quamdiu vixit, poenitentiam egit.*

The beautiful Chapel of St. *Dorothea* is entirely of white Marble, and the Workmanship of *Gio. di Nola*. That Saint's Statue, and another representing St. *Jerom*, are highly esteemed by all good Judges. The Picture of the holy Virgin, accompanied by St. *John* the Baptist and St. *Paul*, are by *Cottignuola*, who lived about anno 1500. 'Tis a most excellent Piece.

A fine
Chapel.

Several Tombs are likewise seen in this Church, particularly those of the *Poderici*, who were all related to the blessed St. *Agnello*. Most of them are by *Gio di Nola*. Among the many Epitaphs read here, none drew my Attention more than one writ by a kind Son upon his most worthy Father. 'Tis in the Chapel belonging to the House of *Alesia*, and consists of the following tender Expressions.

Several
Tombs.

*Quae miser imposui lugubria Saxa Sepulchro,
Mi Pater, innumeris accipe pro meritis.
Quod si marmoream licuisset sumere formam ;
Te natus tegetet non alio lapide.
Incisaeque notae legerentur : Gratus ALEXIS
Reddidit ossa Patri, fitque Patri tumulus.*

" Dear Father ! Receive this Monument as a small Acknowledgment
" for all the valuable Favours received from you. Had it been possible
" for me to have transform'd myself into a Marble, you would have had
" no

Epitaph
of a Son
on his Fa-
ther.

1704. "no other Tomb than my Body; nor any other Epitaph but this: *The*
 Nov. 24. "grateful Alexis returns his Father the Being he received from him, and be-
 comes his Parent's Sepulchre."

NAPLES.
 Honorary
 Tomb of
 Marino.

In the Cloyster of the Convent stands an honorary Tomb of the above-mentioned Knight, the Poet *Marino*, erected at the Expence of *Marquis de Villa*. Upon it, and in a Sea-shell, is seen his Bust of Bronze, crowned with Laurel; done from the Life (as we were assur'd) some Time before his Death. The celebrated *Tomaso Cornelio* wrote the Epitaph contained in the following Words, which relate scarce any Thing but what I before told concerning this great Poet:

And his
 Epitaph.

D. O. M.

Et memoriae Joannis Baptistae Marini, Poëtae incomparabilis, Quem ob summam in condendo omnis generis carmine felicitatem, Reges, et viri Principes cobonestarunt, omnesque Musarum amici suspexere. Joannes Baptista Mansus Villae Marchio, dum praeclaris favet ingeniis, ut posteros ad celebrandam illius immortalem gloriam excitaret, Monumentum extruendum legavit, quod montis mansi Rectores ad praescripti normam exegere. Anno M. DC. LXXXII.

Convent
 of Mount
 Olivet.

The Convent of *Mount Olivet*, so famous all over *Italy*, received this Day our first Visit. It stands in a Street called after its Name; and in a cross Way, adorned with a beautiful Fountain, and a Bronze Statue of *Charles II.* late King of *Spain*. The Founder of this Structure was one *Gurello Orilia*, Grand Prothonotary of the Kingdom of *Naples*, and Favourite to King *Ladislaus*, as we learn from an Inscription seen behind the high Altar of the Church.

Bigotry of
 King *Al-*
phonso II.

Alphonso II. enlarged and endowed it considerably; and, being a great Bigot, usually resided there; eat at the same Table with the Monks, and performed, in his Turn, the Office of Reader. He carried this pretended Humility still farther; he not being ashamed to attend upon the very Lay-Brothers, and menial Servants of the lowest Class, when at Meals. This glorious Circumstance of his Life is recorded in an Inscription over the Refectory-Door, and runs thus:

Proved by
 an In-
 scription.

Alfonso II. Arragonio Regi justiss. invictiss.
Olivetanus Ordo

Ob singularem erga se Munificentiam.
Qui sic conjunctiss. ac humaniss. vixit,
Ut Regiâ Majestate depositâ
Cum eis unâ cibum caperet,
Ministris mensarum ministraret, lectitaretque.

F. C.

Monfieur

Monsieur *Misson* mentions this Inscription, but with his usual Inaccuracy, he committing no less than eight Errors. I am more and more convinced, from this and many other Instances, that he himself never saw most of the Things he describes; and that he did not copy the Inscriptions, and particularly the Epitaphs, upon the Spot, but from some wretched Accounts of *Italy*.

1707.
Nov. 24.
NAPLES.
Inaccuracy of *Misson*.

Be that as it will: The Inscription before us furnishes a new Proof of the little Credit which ought to be sometimes given to such public Monuments; especially when erected by Friars, the most selfish, the most venal among Mortals; Men who are ever ready to palliate the grossest Vices of those Princes, whose only Merit was, a superstitious Attachment to them. *Alphonso II.* is represented by all Historians as a monstrous Tyrant; and so intolerably cruel, that the *Neapolitans*, unable to bear his barbarous Behaviour, were forced to intreat *Charles VIII.* King of *France* to come to their Assistance and deliver them from his Yoke. Farther, he was a base, despicable Coward; for upon the first News of *Charles's* Arrival, he fled immediately into *Sicily*, leaving the entire Management of the War to his Son *Ferdinand*; so that the whole Kingdom was conquered, in a few Days, by the Invader, to whom the Inhabitants readily submitted. And yet, notwithstanding all these palpable Instances of Weakness and Tyranny, the Religious of Mount *Olivet* have had the Confidence to call him, in the Inscription abovementioned, *Rex justissimus, & invictissimus*, "the most just" and most invincible Monarch."

Friars
great Flat-
terers of
Princes.

Facing it is another, in honour of the Emperor *Charles V.* containing a new Instance of their Gratitude, but by no means of their Veracity and Sincerity. That Monarch having taken upon him the Protection of their Convent, and granted them certain valuable Privileges, by Letters Patent; they, in return, favoured him with the following Inscription:

Inscripti-
on relat-
ing to
Charles V.

*Carolo V. Imp. Max. Victori, Pacifico, Benemerentiss.
Dignitatis ac securitatis Olivetani Ordinis
Conservatori Custodique.
Quia hac de re Privilegium tulit,
Quod perpetuâ Auctoritate roboravit,
Literisque Publicis consignavit.
Idem Ordo Memor et Gratus P.*

Had they been contented with bestowing the Title of *Victorious* upon the Emperor, this would have been tolerable, tho' he did not deserve it during every Part of his Life. But what Reader can bear to see a Prince stiled *Pacific*, who was the grand Disturber of the Quiet of Mankind; a Prince whose whole Delight was in warlike Expeditions, and in oppressing the World; *Charles V.* not sparing even the holy City, nor the Head of the Church, whom he treated with the utmost Inhumanity?

Criticism
upon it.

The

1707.
Nov. 24.
NAPLES.
The Re-
fectory. The Refectory is adorned with Paintings in Fresco and in Oil, by the celebrated *Vasari*, who flourished about the Middle of the sixteenth Century, and was both a skilful Painter and an excellent Architect. One of these Pieces, representing the Manna falling from Heaven, is thought an incomparable Performance.

Stately
Church. With respect to the Church, 'tis very magnificent, tho' built in the old Taste. The Cieling is painted all over and gilt. The Choir is likewise finely painted, but in Fresco, by *Simon Papa*. However, one Piece representing the Purification, is by *Vasari*.

Tolosa
Chapel. The Chapels are in a more modern Taste of Architecture. In that of the *Tolosa* Family, on the Side of the high Altar, is an Assumption, esteemed the Master-piece of *Penturchio*, Disciple to *Pietro Perugino*. Here is likewise what is commonly called the *Lord's Sepulchre*, that is, a dead *Christ*, the Virgin *Mary* in a Swoon, the other *Maries*, *Nicodemus*, *Joseph of Arimathea*, and two other Figures. The whole is by *Modanino*, and highly esteemed.

Amalfi
Chapel,
and a fine
Tomb. In the Chapel belonging to the House of the Dukes of *Amalfi*, otherwise called *Picolomini*, stands a white Marble Altar, representing the Nativity of our Saviour. 'Tis looked upon as the finest Piece of Sculpture in the whole City, and reckoned the Performance of *Donatello*. We here see also the most stately Tomb of *Mary of Arragon*, natural Daughter to *Ferdinand I.* and performed by *Antonio Rosellino*, a *Florentine*, and an admirable Sculptor, who lived about the fifteenth Century. Her Statue, supported by two Angels, stands upon it; and is thought an excellent Piece of Sculpture. She married *Anthony Picolomini*, Duke of *Amalfi*, and left him three Daughters, as appears from her Epitaph, the first and last Lines whereof are very singular; or rather have little or no Meaning in them.

Epitaph
of Mary of
Arragon.

*Qui legis haec, submissius legas, ne dormientem excites.
Rege Ferdinando orta Maria Aragona hic clausa est.
Nupsit Antonio Picolomineo Amalfiae Duci strenuo.
Cui reliquit treis Filias pignus amoris mutui.
Puellam quiescere credibile est quae mori digna non fuit.
Vixit Ann. XX. Obiit A. D. M. CCCC. LX.*

Del Pezzo
Chapel,
&c. The Chapel of the *Del Pezzo* Family, contains, among other Singularities, a fine Madona by *Santa Croce*, and in Opposition to another by *Gio. di Nola*, in the Chapel of the *Liguria* Family. In that of the Princes of *Sulmona*, is the Sepulchre of Cardinal *Pompeo Colonna*, who died Viceroy of *Naples* in 1532, and several Pictures in Fresco by *Francesco Ruviales*, a celebrated *Spanish* Painter, Disciple to *Polidoro da Caravaggio*; but the Damps have damaged them very much.

Fine
Paintings. We also see, in some other Chapels, a beautiful Epiphany, by *Cottignuola*; a Presentation, by *Leonardo da Pistoya*, all the Faces of which were drawn from the Life, they being those of several Persons of Distinction living

living at that time; with a Virgin Mary, accompanied by S. Benedict, and S. Thomas Aquinas, all by Santa Fede. 1707.
Nov. 25.

Among the Statues, those chiefly esteemed are, a S. Anthony of Padua, of very beautiful white Marble, by Santa Croce, and a S. John the Baptist, by Giovanni di Nola. This last Statue is of such exquisitely fine Marble, that, if touched gently with a Key, it rings like a Bell. NAPLES.
Fine Statues.

In the Chapel of the *Mastro-Giudici*, stands an Altar made of the most curious Marble, of various sorts; on which is represented an *Annunciation*, surrounded by several Saints and Angels, sustaining Festoons. This Piece is prodigiously valued, it being carved by *Majano*, a celebrated Florentine Sculptor, who lived about the Year 1460. Here likewise are many remarkable Monuments, particularly that of Count *de Terra-Nova*, a great Favourite with *Alphonso II.* who himself wrote the following short Distich upon his deceased Friend, wherein mention is only made of their great Intimacy:

*Qui fuit Alfonsi quondam pars maxima Regis,
Marinus modicâ nunc tumultatur humo.*

The Nobleman in question built the Chapel we are now speaking of, as appears from a Latin Inscription near the Entrance.

*Marinus Curialis, Terrae-Novae Comes, bello ac pace Ferdinando Regi
fidus, Alfonso etiam Regi maximè carus, Capellam banc sibi posterisque fecit. Anno D. M. CCCC. LXXXX.*

Tho' *Alphonso II.* abovementioned, died at *Messina* in *Sicily*, whither, as I before observed, he fled, whilst *Charles VIII.* of *France* invaded his Kingdom of *Naples*; yet the Monks of this Convent would by all means erect an honorary Tomb to his Memory, in the Choir of their Church. Above it stood formerly a Bust, representing Piety as expiring; that is, in the Person of this worthy Prince; but it was afterwards moved to the Library. With it is seen an Inscription on a wooden Table; but so tedious, and stuffed with so many lying Encomiums, that I did not think it worth while to transcribe it. This confirms my former Reflection concerning the Covetousness of Friars in general, who, on many occasions, don't scruple to extol to the Skies, and place in the Third Heaven, the most wicked Princes; either upon account of their superstitious Turn of Mind, or the large Benefactions bestowed by them on their Houses. But Monks, by this base Conduct, encourage other Sovereigns in their wicked Practices. But what care these Friars: Princes may e'en go to Old Nick, so Monasteries are but enriched by them. Monks
great Flat-
terers of
Princes.

The Secular Clergy are too often no less avaricious, and likewise preyed upon by insatiable Ambition: But as there is no Rule without exception; we here have a memorable Instance to the contrary, in the Person of a Bishop, who lies buried in the Chapel of the *Orischi* Family, to which this

1707.
Nov. 25
NAPLES.

worthy Prelate belonged. His Tomb is of white Marble, as is also his Statue. 'Tis dressed in Episcopal Vestments, and lies reclined. The Inscription gives him a very great Character; it declares, that he not only refused a very rich Bishoprick, offered him by Pope Gregory XIII. but likewise resigned another he actually possessed, and which he had presided over in a most religious and exemplary manner. This done, he retired into the Convent of *Mount-Olivet*, where he piously spent the Remainder of his Days, and died in 1597.

And his
Epitaph.

*Jo. Franciscus Antonii F. Orificius
Episcopus Acernensis,
Ecclesiae suae rebus pie constitutis et auctis,
Eadem sponte deposita, Episcopatu S. Severini,
Quem Gregor. XIII. Pont. Max. obtulerat, recusato.
Hanc sibi laborum metam, V. P. M. D. XCVII.*

Tomb of
*Alexander
ab Alex-
andro.*

Many other Tombs of Persons of Character and Distinction, are seen in this Church; for instance, those of the celebrated *Alexander ab Alexandro*, who, in his Book *Dierum Genialium*, has made a prodigious Number of curious Observations on the Customs of the Ancient Romans; and of Count *Alexander Novalario*, a famous Captain mentioned by *Paulus Jovius*. His Epitaph, writ by an intimate Friend, is expressed in the most tender Terms, but contains nothing particular. Its runs thus:

And Epi-
taph of
*Alexander
Novala-
rio.*

*Flebile Amici Obsequium.
Pierides tumulo violas, Venus alma Hiacinthos,
Balsama dant carites, cinnama spargit amor.
Phoebus odoratas lauros, Mars ipse amarantbos,
Nos lachrymas, rarae munus amicitiae.
An. M. D. XXX.*

Great
courage of
*Arnaldo
Sanzo.*

The Epitaph in honour of the brave *Arnaldo Sanza*, a *Catalan*, deserves a Place here. He was so faithful to his Sovereign *Alphonso*, that being besieged both by Sea and Land, in the New-Castle, of which he was Governor; he never could be prevailed upon to surrender it to the Enemy, tho' himself and the Garrison were reduced to the most dreadful Extremities. The Military Chest was quite exhausted, and the Provisions consumed; so that they lived upon Mules and Dogs Flesh for a considerable time. Two Brothers being in the Hands of the Besiegers, these, in order to frighten him into a Capitulation, exposed them both to the greatest Fire of the Castle: But all this was to no purpose; he holding out to the last, and despising, even after the Death of *Alphonso*, the most tempting Offers made him by the Enemy, in order that he might betray his Trust. All these honourable Particulars are recorded in the following Inscription, which yet, through an unpardonable Neglect, has omitted his Name.

Hospes,

1707.
Nov. 25.
NAPLES.
His histo-
rical Epi-
taph.

*Hospes, mirare sepulti fidem: Hic dum Arcis Parthenopeae
à Divo Alfonso Aragonio Praefectus, classica et terrestri
obsidione premeretur, ne fidem pollueret, exhausto jam
aerario, imminetia capitis pericula spontè negligens,
foedum mularum, et canum esum non respuit: quin duo-
bus Fratribus captivis ab hoste oppositis, ne tormentorum
ictus increbrescerent, socio sanguini fortitudinem praese-
rens, à proposito non est abductus: Deinceps mortuo
Rege, frangendae fidei inchyto Ferdinando, uberrima
multorum praemia ludibrio habuit.*

The last Epitaph I shall mention here, is a poetical and very beautiful one, made on a Danish young Nobleman, who died in his Travels, in 1581. His Name was John Alefelt; and the Poet introduces him speaking thus:

A beauti-
ful one on
a Danish
Noble-
man.

*Ut flos manè viret; tepidâ productus ab aurâ,
Languescit flaccus vespere, nocte cadit.
Sic nos mortales orimur, morimurque miselli,
Certaue vivendi non datur ulla dies.
Praesentis vitae est cursus Labyrinthus, in illum
Ex utero intravi, morte vocante abii.
Erravi hîc quantum Deus et mea fata volebant,
Lustraue transmisi quinque, diesque decem.
Nobilibus tribui studiis haec tempora vitae,
Ut sic nobilior nobilis ipse forem.
Horum, et Liligeri me visere Regna Monarchae
Fecit, et in Latium bis pius egit amor.
Nunc jaceo Patriae longè tumulatus ab oris,
Judicis expectans acta suprema Dei.
Cimbrica me genuit tellus Arctoa, sub Austro
Parthenope rapuit, Parthenopeque tenet.
Obiit XVI. Kal. Julii, An. M. D. LXXXI.*

“ Not unlike the tender Flower, which blooming in the Morning,
“ fades towards the Evening, and dies away in the Night; we, poor
“ Mortals! just make our Appearance on the Stage of this World,
“ and then suddenly withdraw, without ever being sure of one single
“ Day. The Course of this Life is a perfect Labyrinth; I wandered
“ in it during twenty-five Years and a few Days; and then Fate, or
“ rather Providence, called, and led me out of it, by the thundering
“ Voice of Death. To make myself worthy of my noble Extrac-
“ tion, I spent Part of the above-mentioned Time, in studying the
“ most useful Branches of Literature; and another Part was employed
“ in viewing the Kingdom of France, and twice visiting delightful

1707.
Nov. 25.
NAPLES.

" *Italy.* Whilst I was engaged in this Progress, Death overtook me ;
" and here I lie, waiting for the last Day ; buried in a Country far
" distant from my own, I being born in the most northerly Parts of
" *Europe.* To conclude : I died in *Naples*, and that noble City has
" my Remains."

The Sa-
cristy.

The Sacristy is not only richly furnished with Plate and other precious Things, but contains likewise several curious Pieces of Wood, framed artfully in Perspective by a Friar of the Order of Mount Olivet, *Gio. Angelo da Verona* by Name, who was so admirably well-skilled in Works of this kind, that *Vasari* has made his Elogium, in his *Lives* of the *Painters* and *Sculptors*.

Curious
Relicks.

Here are also preserved a considerable Number of Relicks, the most precious of which are ; a Piece of the Holy Cross ; two Thorns of our Redeemer's Crown ; one of the Arrows employed in the Martyrdom of *S. Sebastian* ; a large Tooth and a Rib of *S. Christopher* : This last is as big as the Rib of a small Whale.

The Con-
vent, Li-
brary, and
MSS.

The Convent is one of the most spacious and most renowned in all *Italy*, it containing four very beautiful Cloysters, made in form of Terrasses, one above the other ; a stately Laboratory, and a fine Library, bequeathed by King *Alphonso II.* in order that it should be made publick. Among the Manuscripts, I took particular notice of a small Folio Bible, in which are a vast Number of Designs and Figures, by *Mattia Moravio*, in 1476 ; another, but larger, in two Volumes ; the Works of *S. Bernard* ; the *Etymology* of *S. Isidorus* ; *S. Jerom* on *Isaiab*, and his *Epistles* ; a very curious Legend of the Saints ; *Homiliae per Annum*, in two Volumes ; an Ecclesiastical Vocabulary ; Commentaries upon the *Psalms* and *Genesis* ; the Lives of the Saints, in two large Folio Volumes ; and a Collection of Sermons, preached by several holy Personages.

C H A P.

C H A P. XL.

1707
Nov. 26.
NAPLES.

Palace of the University. Inscription upon, and Criticism thereof. Other Inscriptions. Giesu Nuovo, or House of the Jesuits. The Artifices by which they obtained it. Their magnificent Church, high Altar, Chapel, &c. A miraculous wooden Image of Christ; another of S. Francis Xavier. Vastly rich Sacristy. Few learned Men in that House. Nicolaus Parthenius Giannettasius, Father of that House, a fine Latin Poet. Specimens of his Poetry.

THE Architecture of the *Palazzo* or University, (a noble Struc- Univer-
ture) here called *Studii Nuovi*, is by the famous *Fontana*. It was sity.
raised at the Expence of One hundred and fifty thousand Crowns at least,
by Count *de Lemos*, Viceroy of *Naples*, under *Philip III.* King of *Spain*,
as we learn from the following long Inscription read upon it.

Philippo III. Rege Catholico.

Inscrip-
tion on it,

*Dom. Petrus Fernandez de Castro Lemens. Comes, Prorex.
Composita pro voto re omni publica, Legum opportunitate, delectu
Magistratum, Fori, ac Judiciorum emendatione; Aerariorum,
Ac Fisci, praeter spem, praeterque vacationem incremento; Alta omnium
Ordinum quiete, ubertate maxima, exhaustis ad annonam Paludibus;
Importata multiplicem ad usum, oblectationemque Aqua Castria; quasi
Operum coronidem, Gymnasium cum urbe natum; Ulysse Auditore
Inclutum; à Tito Imp. restitutum; à Frider. II. legibus munitum,
Auctum honorariis; à Carolo II. Andegav. intra moenia positum;
Ferdinandi Catholici tumultibus penè obrutum; exhumili, angustoque
Loco in amplissimum, augustissimumque juxta urbem, vetere sapientum
Instituto, Regio sumptu excitatum transtulit. An. sal. hum. CIO. IOO. XVI.*

There is nothing very particular in this Inscription, composed by a Je- Criticism
suit, except the two Circumstances following: The Author calls it *Gymna- thereof.*
sium cum urbe natum, et Ulysse Auditore inclutum; a School as ancient as the
City itself, and famous for having had *Ulysses* among its Students. Which
paradoxical Propositions have been exploded, and ridiculed with great Hu-
mour, by the learned *Pietro Lasena*, in a Book treating at large of the An-
tiquity of the *Gymnasium Neapolitanum*; of the Place where it formerly
stood; and of the several Games, or *Ludi Gymnici*, which used to be cele-
brated there.

Another Particular mentioned in the Inscription, is, that this ancient
School was rebuilt by the Emperor *Titus*; à *Tito Imp. restitutum Gymnasium*.
Now this is expressly confirmed by an antique Marble, seen at the Corner
of a House standing not far from the Fountain called *Il Bollo dell' Annunziata*.

This

1707.
Nov. 26.

NAPLES.
Greek In-
scription.

This Marble, conveyed thither by mere Chance, bears the following Fragment of an Inscription, partly in Greek, and partly in Latin.

1. ΤΙΤΟΣ. ΚΑΙΣΑΡ. ΟΥΕΣΠΑΣΙΑΝΟΣ. ΣΕΒΑΣΤΟΣ.
2. ΚΗΣ. ΕΞΟΥΣΙΑΣ. ΤΟΙ.
3. ΟΣ. ΠΑΤΟΣ. ΤΟ. Η'. ΟΤΕΙΜΙΤΗΣ.
4. ΟΘΕΤΗΣΑΣ. ΤΟΓ'. ΓΥΜΝΑΣΙΑΡΚΗΣΑΣ.
5. ΣΥΜΠΕΣΟΝΤΑ. ΑΠΕΚΑΤΕΣ. ΤΗΕΝ.
6. VESPASIANVS. AVGVSTVS.
7. NI. F. CONS. VII. CENSOR. PP.
8. TIBVS. CONLAPSA. RESTITVIT.

The Front of this Building is very magnificent; at least one hundred and fourscore Palms in Breadth. The middle Part is adorned with Columns, Statues, the Arms of the King of *Spain*, and Inscriptions. In a large Hall, but very much out of Repair, stand several antique Statues, found at *Pozzuoli*, during Duke *d'Ossuna's* Viceroyalty, with this old Inscription :

Inscrip-
tion.

LARES. AVGVSTOS.
M. AGRIPPINA. REFECIT.

Remarks
on it:

'Tis not easily guessed which of the two *Agrippinas* is here meant; whether the Wife of *Germanicus*, or *Nero's* Mother; for the Letter M may equally signify *Major* or *Minor*, i. e. *Agrippina* the elder, or *Agrippina* the younger.

Within this Palace, is a pretty handsome Anatomical Theatre, and a spacious Chapel, both for divine Worship and for certain Academical Exercises. The last-mentioned Edifice contains several Statues by *Naccarini*.

Giesu-Nu-
ovo, or
House of
the Jesuits.

From the University, we went to the *Giesu-Nuovo*, or *House* of the *Jesuits*. A Prince of *Salerno* having generously made them a Present of half of a spacious Palace possessed by him in this City; these honest and grateful Fathers, in Return for this Favour, caused to be engraved on the Front of the House, and in large Characters; *That the whole had been bequeathed to them by the dying Prince*. Thus the lawful Heirs were frustrated of the other Half, and the *Jesuits* got their Usurpation confirmed by a solemn Decree of the Courts of Justice. Such is the Equity of these reverend Fathers; and such their Interest in *Naples*, that they may do or invade whatever they please, upon the most frivolous, or rather entirely false Pretences.

The Arti-
fice by
which
they ob-
tained it.

Other Ar-
tifices of
these Fa-
thers.

Here follows another Proof of both. In the Infancy of their Settlement in this City, they daily made loud Complaints concerning their extremely low Circumstances. Upon this, the *Carthusians*, who were very rich, assigned them, out of mere Compassion, a yearly Pension of several thousand

thousand Ducats. But seeing, in process of time, that these Jesuits were grown very wealthy, they being possessed of six stately Houses, or rather Palaces, in *Naples*; and of almost half the Province of *Apulia*, and a vast Number of other noble Estates, of which they became Lords Paramount, by many cunning Artifices; the *Carthusians*, I say, seeing these considerable Acquisitions, thought fit (and with reason) to withdraw their charitable Contribution. But here, the Jesuits, to prevent their immense Revenue from being curtailed in this manner, had recourse to their old Tricks; and prevailed so far with the iniquitous or timorous Judges, that this yearly Rent was continued to them by an express Sentence.

1707.
Nov. 26.
NAPLES.

The Church is doubtless the most splendid of all those belonging to our reverend Fathers in *Italy*. Turn which way we will, we see nothing but rich Ornaments; vying, as it were, with each other with regard to Wealth and Magnificence. The Princess of *Bisignano*, *Isabella de la Rovere*, Daughter to the last Duke of *Urbino*, contributed greatly to the raising of it, by the large Sums she gave the Order; and it was consecrated in 1600, by Cardinal *Alphonso Gesualdo*, Archbishop of *Naples*.

Their magnificent Church.

'Tis two hundred and fifty Palms long, and about two hundred broad, supported by six Pilasters of a prodigious Size, and incrusted with Porphyry and other beautiful Marble. The Cieling of the Nave is painted by *Cavalier Massimo*, and by *Bellisario*. The Cupola, when standing, was the largest in all *Naples*; but a dreadful Earthquake, which happened in 1688, destroyed it entirely, the Angles excepted, where the four Evangelists are represented. The Church was likewise very much damaged by the Accident in question; but as the Owners can exceedingly well afford it, they have been repairing of it ever since.

Descriptive of it.

The high Altar, and those of *S. Ignatius* and *S. Francis Xavier*, are amazingly magnificent, both on account of the beautiful Marble, of different kinds; of the Statues and Paintings; as also for the Architecture, which is by *Cosimo*. The Altar of *S. Ignatius* is adorned with six lofty Columns, of *African* Marble, and of the finest kind: Between them is a large Picture by *Imperato*, and two admirable Statues by *Cosimo*. They stand in Niches, the one representing *David*, with *Goliath's* Head at his Feet; and the other, the Prophet *Jeremiah*, in the bitterest Affliction, which Passion is so well described in every Feature of his Face, that nothing can possibly surpass it. The three Pieces of Painting above the Altar, are by *Giuseppe Ribera*, who is better known by the Name of *Spagnuolo*. The Altar of *S. Francis Xavier* is entirely similar with the former; but the large Picture belonging to it is by *Berardino*, and the three others by *Jordano*.

High Altar, &c.

The Chappel of the *Muscettola* Family, of which our most obliging Duke of *Spezzano* is at present the Head; is painted all over in *Fresco*, by *Berardino* abovementioned; as is likewise the large Picture in the middle. The Statues which adorn it, are by *Marmaglia*, and *Cavalier Bernini's* Father. In the Chappel of *Lieutenant-Fornaro*, is a most beautiful Nativity by *Imperato*: The Statues are by *Naccarini*, and the Cupola by *Bellisario*. That of

Chapel of Muscettola Family, and others.

1707.
Nov. 26.
NAPLES.

of *Borello* is painted in *Fresco* by *Berardino*; its Altar-piece by *Santa Fede*; and it contains also two Statues by *Naccarini*, and the like Number by *Cosimo*. The *Trinity-Chapel* has a Picture by *Guercino*. The Pictures of its Cieling, and those in *Fresco*, are by *Bellisario*.

Miracu-
lous wood-
en Image
of Christ.

But all these Ornaments are trifling, compared to two other Singularities seen in this Church. First, we were shewn, on the Altar of another Chapel, a small wooden Image of Christ, about six Inches high. The Legend declares, that this wonderful Figure once spoke, with a loud Voice, to a *Turkish* Slave; commanding him to turn Christian, and take the Name of *Joseph*: But as this poor Fellow was an utter Stranger to the Christian Mysteries, the minute Image took care also to instruct him fully in them. This done, the Slave was solemnly baptized, and died three Days after. As a Proof of this miraculous Conversion, his Portrait was drawn; it is shewn here to this Day. The Story adds, that his Master, one *Bernardo Casetta*, possessed of a pretty considerable Employment in this City, and above seventy, was in such Raptures at this happy Event, that he in a very short time followed the new Convert to his Grave, after leaving his whole Substance to the Jesuits.

Miracu-
lous image
of S. Fran-
cis Xavier.

The other miraculous Object, is an Image of *S. Francis Xavier*, which shed two large Floods of Tears, foreseeing the great Calamity that would happen in 1657; a dreadful Pestilence, which had like to have depopulated the whole City and Kingdom of *Naples*. We were even assured, that the Quantity of Water issuing forth on this occasion, was so considerable, that his Brain being quite dried up, the good Saint has never since been able to shed one single Tear for all the grievous and repeated Misfortunes which has since befallen this Country.

Vastly
rich Sa-
cristy.

Nothing can compare in Richness with the *Sacristy*. The Cieling is painted by *Lanfranc*, and among its rarest Pictures, a *Madonna*, with the Infant *Jesus* and *S. John Baptist*, by *Annibal Carrache*, are particularly admired; as likewise two Pictures of *Raphael*. Here are no less than nine large Presses, with Folding-Doors of the most beautiful kind of Walnut-tree Wood, and containing immense Wealth. 'Tis said that the Plate alone is worth four hundred thousand Crowns, and that the Workmanship is proportionably precious. Among this prodigious Quantity, I took particular notice of the following curious Pieces: A Crucifix fifteen Foot high, on a very large Pedestal, admirably well wrought: A Sun to put in the Holy Sacrament, enriched all over with Diamonds, and executed with surprizing Skill: The Statues of the Twelve Apostles, of *S. Ignatius*, *S. Francis Xavier*, *Aloisius Gonzaga*, and of *Stanislaus Kot-ska*, all Jesuits. For brevity-sake, I omit the Lamps, the Candlesticks, and other Utensils, Church and Altar-Furnitures, all which are exceedingly magnificen; the Detail whereof would take up a whole Day.

The Je-
suits House
and Gar-
dens.

The House is proportionably spacious, commodious, and richly adorned in every Part. The Gardens are extremely pleasant, and full of Fountains; the Infirmary and Laboratory are grand, and furnished with all manner of Necessaries.

Necessaries. The Library is pretty considerable; but there are few Manuscripts, and those chiefly in the Chinese Language.

With respect to learned Men, I could not hear that there were many such among the Jesuits of this House; one, however, I cannot forbear mentioning, viz. *Nicolaus Parthenius Giannettasius*, who is an excellent Scholar, and particularly a very good Latin Poet. His Works are printed in three Volumes, containing a great Number of Copper-Plates, most of them designed by that famous Painter *Francisco Solimena*. In the first are thirteen Eclogues, and a Poem, intitled, *Nauticorum Libri Octo*, treating of every thing relating to the Sea, and to Navigation. The second bears this Title, *Halieuticorum Libri Decem*; wherein the Author speaks concerning all kinds of Fishing, not excluding even that of Pearls. The third explains the whole Art of War, in fifteen Books, and intitled, *Bellicorum Libri Quindecim*.

As this Book is very little known in England, give me leave to quote a few Specimens of *Giannettasius's* Poetical Genius. His Work concerning Military Affairs, opens thus :

*Quæ melior Bello pubes, quibus illa sub armis
Eniteat, struâtque acie quæ signa sequantur,
Seu peditum turmæ, seu componantur Equestres;
Muneraque, & variæ quot Bellatoribus artes,
Sive struunt, variantve jugis, & versibus agmen:
Nec non fulminei quæ Martis machina, & usus
Qui sit: quæ leges, & disciplina adhibenda:
Qui Ducis & magni labor, & solertia quanta,
Seu moveat, seu castra locet, sive explicet omnem
In campis aciem, & pugna jam provocet hostem:
Quin etiam docto fuerit quæ cura Magistro
Obsidii, & validas detur quibus Artibus Arces
Expugnare, quibusque acri defendere ab hoste;
Jam canere, & levibus paulum me attollere cæptis
Incipiam. Tantorum operum tu Numine amico
Auctor, Aquiniade * propera, lux inchoata nostræ
Parthenopes, doctique decus memorabile sæcli, &c.*

* *Thomas de Aquino* Prince of *Castilione*, to whom this Work is dedicated.

1707.
Nov. 26.

NAPLES.

Few learned Men in this House.

Nicolaus Parthenius Giannettasius excepted.

Extract from his Poem, intitled, *Bellicorum Libri Decem*.

1707.
Nov. 26.

NAPLES.

Proem to
his *Hali-
euticorum*.

Here follows also the Proem to his Poem on *Haliutica*, or *Fishery*; which will give you a sufficient Idea of the whole. You know that *Oppian* wrote upon much the same Subject; and that the Emperor *Antoninus* gave him a Piece of Gold for each Verse: But the Composition in question is entirely of a different kind.

*Qui cursent vada squamiferi, quæ læta frequentant
Pascua, qui mores gentis, quæ prælia, & ignes;
Necnon & variæ quot sunt piscantibus artes,
Sive hamos versent, seu retia; sive tridente
Monstra petant; vel fixa cavis conchyliis saxis,
Aut duro ramosa legant corallia trunco,
Hinc canere: & ceptis aderit si Musa, sub Ortum
Gemmiferas Indo quæsitum gurgite conchas
Ibo alacer. Zephyris, vos, mulcete serenis
Æquora Nereides; vestro sub numine quando
Innumeri spumosa natant per cæcula pisces,
Et fortunato concrescunt ostrea succo.
Tu verò, ò nostræ decus immortale carinæ
Et nova Cardenide * piscantis gloria Musæ,
Huc adsis; frondosa vocat te Nefis, & alti
Miseni rupes, & aprici saxa Dicarchi,
Quò vatem tu Phæbus agis, quò puleher & ipse
Ire comes vati non dedignatur Apollo,
Et versare hamos, & arundine fallere pisces, &c.*

In his Account of the Manner of fishing Oysters on the Coast of England, he thence takes an opportunity of prophesying to the young Pretender, and supposed Father King James II. their happy Restoration to the Throne of Great Britain: And concludes, with exhorting that pretended Prince, to begin his Administration by restoring the *Romish* Religion in those Realms.

*At nunc Arctois quæ fluctibus arte Britanni
Turmatim extremi capiant Nereida concham,
Dicamus. Juvat ætherei de semine roris
Lucida, Valliadum Princeps, tibi plectere ferta,
Serta, quibus niteant regalia tempora: nam te
(Non sunt magnorum, nec fient irrita Divûm
Promissa, & Phæbi non me Cortina fefellit)
Accipiet rursus cum Patre Britannia Regem,*

Externos

* Charles de Cardenas, Prince of Laini, and first Marquis of the Kingdom of Naples; a Friend of the Author's, and who advised him to write upon the Subject.

Externos Domini mores pertosa superbi,
Et reduces tecum Superos, retumque, piumque
Amplectetur ovans, Et avita in sede locabit.
Editus in lucem si vix, puer auræ, sedes
Regnatas tot avis, tot Et annis deferis, inter
Plebeios latitans cultus; pelagoque remenso,
Externas chara profugus genitrice sub oras
Descendis, ludisque alienâ parvulus aulâ:
Tristia cæpta quidem; sed quæ Fortuna sequatur
Ingens, successusque habeant per maxima rerum.
Tu, puer, ut matura virum te reddidit ætas,
Perque hostes fusos certamine, perque rebelles
Insternes iter ad palmas, victorque tenebis
Regna tibi Patrum titulis debenda, vel armis.
At, generose puer, nitidis victoria pennis
Ut venit, belloque omnem tremefeceris Arcton,
Cura tibi sit prima, Deos in templa Latinos,
Et cultus revocare pios: ductoribus istis
Victor Hyperboreo semper dominaberis Axe, &c.

One more Passage out of this delightful Author, and I have done. I borrowed it from the Poem called *Nauticorum*, or *Naval Affairs*, and is, methinks, an excellent Piece of Poetry. It contains a Description of the *French Fleet*, which the Author had seen under Sail. His Picture of the *Royal Sun*, that was not long after burnt at *la Hogue* by the *English*, with fifteen or sixteen more Men of War, appeared to me worthy of a Place here.

Ast ego (quandoquidem venturi præscia vatum
Mens est) Trinacriæ properare ad littora classem
Gallorum ingentem, pacis qui fœdere rupto
Horrida Zancleis tunc arcibus arma ferebant,
Admonui: haud Phœbi vatem Cortina fefellit.
Cœnios ad littus dum venimus, omnia circum
Æquora turritis spectamus operta carinis.
Velivolas inter sylvas, pinusque natantes
Ingens turris erat (turrim si dicere fas est)
Quæ se mole mari tollebat Cycladis instar.
Hæc alias inter tantum surgebat Olympo,
Quantum turriti scopuli demissa cacumen
Saxa super cælo tollunt, nubesque laceunt:
Aut Siculos quantum colles supereminet Ætna.
Navis erat multo regali splendida luxu
Conformata Ducis studio, quo panderet orbi
Quam sint divitiæ ingentes, Gallique superbæ

A beautiful Description of the *French Ship*, the *Royal Sun*.

T R A V E L S

Regis opes. Surgebat aquis tota aurea moles :
 Exauro puppis, nitido splendebat in auro
 Prora, coronatæ turres, atque aurea cuspis,
 Ipsa etiam fulvo radiabant rostra metallo,
 Et geminum latus ardebat fulgoribus aureis.
 Ipsa Pharos summo fulgebat vertice puppis
 Aurea, nocturnas cælo pulsura tenebras.
 Verùm materiem, pretiosaque dona metalli
 Artificum superabat opus ; namque inclita centum
 Magnanimùm simulacra virum, spirantia centum
 Signa Ducum, & vivax series longissima Regum
 Artifici cælata manu spirabat in auro.
 Incisæ stabant acies, fuscque tyranni,
 Deviæque mari classes : spumabat in auro
 Oceanus, flavi fluctus, & vertice fulvo
 Aureus auratis Delphin saliebat in undis.
 Auratæ centum speculæ latera omnia circum
 Multiplici serie totidem tormenta sub alto
 Condebant gremio. Tandem placidissima visu,
 Aurea spuma velut, fulvum quam despuit aurum,
 Tota coruscabat radianti lumine Cyclas,
 Aspera cælatis tot floribus, aspera signis.
 Ac veluti speculum fulgebat lucida circum
 Cùm radiis illam splendentibus æthere Titan
 Lustrabat, rutiloque ardebat lumen in auro.
 Tota percussis radiis cava littora circum
 Et Calabri ardebant colles, collesque Sicani,
 Subter & in tremulo splendebat gurgite Pontus.
 Quingenti puppem juvenes fulgentibus armis
 Marte tuebantur, totidemque in vela ministri
 Prompti assurgebant vi multa, & corpore forti.
 Ut primùm alatam spectavimus æquore sylvam,
 Hæsimus, auratamque oculis mirantibus alnum
 Attoniti ingentem lustravimus ; aurea pectus
 Atque oculos misto tenuit terrore voluptas.
 Aurum oculos, captumque animum, sensusque tenebat ;
 Martia sed centum terrebant fulmina mentem,
 Usque adeò tutum nihil est ; trememur ab auro.
 Littoribus nostris, Dii, talem avertite puppim,
 Ne pacem Italiæ turbet, pacataque regna
 Regibus Austriacis tot jam dominata per annos.
 Aurea Pax vigeat : quantum est in fluctibus auri
 Dispereat ; pereatque auri insatiabilis ardor.

You find that the Jesuit's Wishes are more just than his Prophecy, as the Ship was burnt afterwards, and his Prince of *Wales* is still a Wanderer. By the way, I presume you'll be of opinion, from these Specimens, that I did not lay out my Money to bad purpose, tho' I paid a Pistole for the three Volumes; but then they are *Typis Regiis*, and full of beautiful Copper-plates.

1707.
Nov. 27.
NAPLES.

C H A P. XLI.

Church of St. Maria Nuova, and its Ornaments. Chapel of Our Lady of Graces, and a famous Image there. Epitaphs. Whimsical Reflection of Lassels. Other Epitaphs; some very curious. A Miracle with regard to an Ecce Homo. Church of St. Severin. An Account of three young Noblemen murdered by their Uncle. Epitaph by Sannazarius.

WE this Day visited several of the most considerable Churches in *The Naples*, among which that of *St. Maria la Nuova* was one. 'Twas Church of built by *Charles I.* Brother to *St. Lewis*, in 1268; and rebuilt in the Reigns of *Philip II.* and *Philip III.* Kings of *Spain*. Its Cieling is splendid, and highly valued for the Paintings; these being by *Imparato* and *Santa Fede*. The High-Altar, adorned with Statues, and a miraculous Image of the Virgin, are by *Cavalier Cosimo*; and the other, with the Cupola, were painted in *Fresco* by *Simon Papa*.

The Chapel of *Our Lady of Graces* is magnificent, and vastly rich in Jewels and Plate. The Image of this Virgin is so named, on account of the frequent Miracles which, 'tis said, she performs daily in favour of Multitudes. In that of the *Graziani* is seen a Statue of *Christ*, in the same Attitude, as we are told, that he was shewn to the Jews by *Pilate*, i. e. an *Ecce Homo*. 'Tis look'd upon as one of the most excellent wooden Statues, being carved by the famous *Gio. de Nola*. They also highly esteem a Crucifix of his; a *St. John Baptist*, by *Pietro Bernini*; and some other Statues by *Cavalier Cosimo*. Among the most exquisite Pictures are reckoned, a *St. Michael*, by *Michael Angelo*; a crucified Saviour by *Marco da Siena*; an *Epiphany*, by *Spagnuololet*; a *Nativity*, by *Bassano*; and some others by *Jordano*.

The Chapel of the Blessed *Giacomo della Marca*, is as large as a small Church, and built by Order of the renowned *Gonsalvo of Corduba*. We there see several Monuments of considerable Persons; and among others, that of *Amida*, Son to a King of *Tunis*, who turning Christian, was baptized by the Name of *Don Carlos of Austria*. This Epitaph is on a flat Marble-Stone, on the Ground. The Inscription is chiefly an Elogium on his Magnanimity and Piety, and Kindness to the Friars.

1707.
Nov. 27.
NAPLES.
Epitaph
on the
Son of a
King of
Tunis.

*Tunisi Regis soboles hic exstat Amida,
Carolus Austriades lumine dictus aquae,
Coenobio qui cuncta dedit mitissimus isti,
Ut pro se precibus coelica regna petant,
Praetor magnanimus, pietate insignis et armis.
Vixit, et ascendit sydera veste minor.*

Odet de Foix, Viscount of Lautrec, having besieged Naples, but fruitlessly, by Order of Francis I. died of Sickness during the Siege; as also the celebrated Peter of Navarre, the Inventer of Mines; and who leaving the Service of Charles V. went over to Francis I. These two great Men were buried, at that time, with little or no Pomp, there not being an opportunity to inter them otherwise; but the Nephew of the great Gonsalvo, revering the Memory of two such renowned Captains, caused two Monuments to be erected to their Honour in this Chapel, with the following Epitaphs; which speak a Greatness of Soul in the Person (he being an Enemy) by whose Order they were erected.

Epitaph
on the
Viscount
of Lautrec.

*Odetto Fuxio Lautrecco, Gonsalvus Ferdinandus Ludovici F. Corduba,
Magni Gonsalvi Nepos, cum ejus ossa, quamvis hostis, inavito sacello,
ut Belli fortuna tulerat, sine honore jacere comperisset, humanarum
miseriarum memor, Gallo Duci Hispanus Princeps posuit.*

Whimsi-
cal Reflec-
tion of
Lassells.

Honest Lassells declares his Surprize, that the following Words were not inscribed on Lautrec's Tomb.

*Si Pergama dextrâ
Defendi possent, etiam hac defensa fuissent.*

That is;

“ If by a mortal Hand my Father's Throne
“ Could be defended, 'twas by mine alone.

DRYDEN.

What a Comparison have we here, between Lautrec's besieging Naples and Hector's defending Troy nine Years! He doubtless was desirous of letting the World know that he had read Virgil.

The Epitaph on Peter of Navarre, (the Close of which has this beautiful Reflection, *That Virtue has so many Charms as are even to be admired in an Enemy*, runs thus :

Offibus

Offibus, et memoriae Petri Navarri Cantabri, solerti in expugnandis urbibus arte clarissimi, Consalvus Ferdinandus Ludovici Filius, Magni Consalvi Nepos, Sueffae Princeps, Ducem Gallorum partes secutum, pio sepulchri munere honestavit. Quum hoc in se habeat praeclara virtus, ut vel in hoste sit admirabilis.

1707.
Nov. 27.
NAPLES.
Epitaph
on Peter
of Na-
varre.

Father Guiccardin, whom I have cited more than once, on account of his fine poetical Talent, was desirous of exercising it likewise on these two illustrious and unfortunate Warriours. He therein observes, that the former besieged Cities with great Skill; and the latter diverted the Course of Waters, (he demolishing the Aqueducts by which Water was conveyed into Naples;) but that the fatal Sisters, who are more powerful than even Mars, had deposited their Remains in the same Place.

*Cantaber et Gallus recubant hinc inde sepulti *,
Mars quibus in varia ludere sorte dedit.
Igñe sagax primus tentat pervadere castra
Urbes ut capiat, distrabit alter aquas †.
Dira tamen Lachesis, quae Marte est fortior ipso,
Illos in tumulto fecit adesse pares. An. D. 1601.*

Epitaphs
by Guic-
cardin on
the two
great Men
just men-
tioned.

I observed two other Laconic Epitaphs in another Chapel. The first alludes to the last Abode of all Men, the Grave.

Haec manet, Haeredes, certior una domus.

Laconic
Epitaphs.

The other, in Spanish, stands thus :

*Fuy el que no soy.
Soy el que no fuy.
Sera el que yo soy.
Espanna leche me dio.
Italia suerte y bentura.
Y àqui es mi sepultura.
Es de Roderigo Nunnez de Palma.
Anno Domini 1597.*

[* Their Mausoleums are opposite one to the other.
† Lautrec; he demolished the Aqueducts which supply Naples with Water.

That

1707.
Nov. 27.
NAPLES.

That is ;

" I was, what I am not.
" I am what I was not.
" What I am, thou shalt be.
" Spain gave me Birth ;
" Italy determined my Fortune.
" Here I lie buried.
" Roderigo Nunez de Palma, 1597."

Possibly the Precaution of a Man, who, fearing to be surprized by Death, built a Monument for himself, in his Life-time, may not displease, it running thus :

Epitaph
of a Man
who built
a Monu-
ment for
himself.

*Et quia quàm celeri cursu mors pallida currit,
Ut nos eripiat qui sua praeda sumus,
Hunc volui tumulum vivens mihi ponere certum,
Ut cum saeva venit, sit mihi facta domus.
Anno Domini 1607.*

We were also shewn in the Sacristy of the Church, the Mausoleum of Charles-Emanuel of Lorrain, Count of Sommerive, and Son to the renowned Duke de Mayne, Chief of the League in France. This young Nobleman died, in his Travels into Italy, 24th September 1609. We learn by his Epitaph, that he sprung from princely Ancestors, and was snatched away by Death at Naples, after visiting Italy, and the Shores of Afric ; and that this Monument was erected by Order of his noble Parents, &c.

D. O. M.

Inscrip-
tion on
the Mau-
soleum of
Charles-
Emanuel
of Lorrain.

*Carolo Emanueli, Magni illius Caroli Menei Ducis Filio Lotharingio,
Sommarivae Comiti, Regio Austrasiae, et Subaudiae Principum
genere claro. Peragrata Italia, et Africae littoribus ad suorum
gloriam aemulandum, Neapoli immaturè defuncto. Maximi Philippi
Regis magnificentia decorato, et Jo. Alphonsi Pimentelli Beneven-
tanorum Comitis, Regnique Vicarii hospitali humanitate, honestate.
Principes Parentes, licet in extremo solo, inter avita tamen
Siculorum Regum monumenta moestissimi posuere. Obiit Anno
M. DC. IX.*

Church of
St. Peter
the Mar-
tyr.
Death
whimfi-
cally re-
presented.

At the Entrance (on the Left) of the Church of St. Peter the Martyr, built in 1274, by Charles II. King of Naples, is a Marble, on which is represented Death, in a grotesque Form. He has two Crowns on his Head, with a Hawk in his Fist, as ready for Hunting. Under his Feet are extended

extended a great Number of Persons of both Sexes, and of every Age; and this cruel Being delivers his Thoughts, as follows, in the *Italian Language*, as spoke at that time, and which is not so easily understood now. *Death* herein declares, that he gives chace to all Mortals, and that none can escape him; he having commanded that none shall be spared; and therefore desires every Passenger to be warned by what they see here, and labour at their Salvation.

*Eo sò la Morte che caccio
Sopera voi jente mondana,
La malata e la sana
Di, e notte la percaccio;
Non fugge, nessuno in tana,
Per scampare dal mio laczio
Che tutto il mondo abbraccio,
E tutta la jente humana.*

*Perchè nessuno se conforta,
Ma prenda spavento
Ch' Eo per comandamento
Di prender à chi viene la sorte.
Sia vi per gastigamento
Questa figura di morte,
E pensa vie di fare forte
In via di salvamento.*

Inscrip-
tion on a
Man who
would fain
shun
Death.

Opposite to the Figure of *Death*, is that of a Man dressed like a Tradesman or Merchant, who throws a Bag of Money on a Table, and speaks thus:

*Tutti ti volio dare,
Se mi lasci scampare.*

That is;

“ O *Death*! my All I'll give to thee,
“ If thou'lt relent, and let me flee.

To which *Death* answers:

*Se mi potesti dare
Quanto si pote dimandare,
Non te pote scampare la morte,
Se te viene la sorte.*

“ Tho' thou wou'dst (eager thus to live)
“ To save thyself the whole World give;
“ Thine Hour once come, the silent Tomb
“ Thou'lt visit. Naught can change thy Doom.”

We also read the following Inscription, which seems to relate to a Person who returns Thanks to God, and the Blessed Trinity, for his escaping being drowned.

1707.
Nov. 27.

NAPLES.
Epitaph
on one
who
escaped
drowning.

*Mille laudi faczio à Dio padre, ed alla Santa Trinitate, due
volte scampato, tutti li altri foro annegati. Fran-
ciscino fui di Prignale, feci fare questa memoria alli
1361. de lo mese di Agosto 14. Inditt. &c.*

There are a great Number of Tombs in this Church, and, among others, that of *Isabella de Clairmont*, Consort to King *Ferdinand I.* who died in 1465; and of *Peter of Arragon*, Brother to *Alphonso I.* killed by a Cannon-ball at the Siege of *Naples*; and deposited in the same Grave, by Order of the King his Brother.

Opposite to this Monument, is that of the Princess *Beatrix*, Daughter to *Ferdinand I.* abovementioned, and Queen of *Hungary*, who died at *Naples*, 13 September 1508. There is nothing particular in her Epitaph. But here follows another, by the learned *Jovianus Pontanus*, writ upon *Jaomotus*, a new *Polynices*, killed by another *Eteocles*. It appears that this *Jaomotus's* Death was bewailed by the Soldiers, the Generals, and even the Monarch himself, who graciously ordered his Obsequies. 'Tis added, that his Fate was deplored by the Fair, and in short by every one, he being lovely in Person, and worthy of their Tears; and that a Second to himself was not left behind.

Epitaph
on a mo-
dern *Poly-
nices*.

*Dum ruit incautus stratum Jaomotus in hostem,
Occubat, et victo victor ab ense cadit.
Extinctum flevire Duces, tristesque Manipuli,
Castraque magnanimi funere moesta viri.
Indulsi Juveni lachrymas Rex mitis, et illum
Ornavit moestis funeris exequiis.
Movit amans fletum virgo, movere puellae,
Forma quidem lachrymis digna erat illa novis.
Elatus misero est urbis moerore, tulitque
Hanc laudem, quod non liquerit ipse parem.*

*Jaomoto. Torre. Equiti. Valentino. Regiae. Custodiae. Capitaneo.
Primum. sub. Alphonso. Patre. mox. sub. Ferdinando. Filio.
Viro. Domi. suae. suavissimo. Bell. fortiss. Vix. Ann. xxxvi. obiit. 24. Feb.
M. CCCC. LX.*

Church of
St. Law-
rence ex-
ceedingly
beautiful
and mag-
nificent.

We likewise see in this Church several Statues by *Santa-Croce*, and *Gio. di Nola*; with some excellent Pictures by *Santa-Fede*, *Siciliano*, *Cavalier Giacinto*, and *Malinconico*. The Cieling was painted by *Beltrano*.

In *St. Lawrence's* Church, the Chapel of *St. Rosary*, built by the Regent or Governor *Camillo Caccace*, after the Design of *Cavalier Cosimo*, is considered as the most sumptuous in *Naples*; and, indeed, no Chapel can be richer. Nothing is seen, which way soever we turn

our Eyes, but beautiful Marble, Jasper, *Lapis Lazuli*, Agats, Cornelians, Topazes, and other precious Stones: Not to mention, that the Paintings and Sculptures seem to vye with each other in Beauty. The Statues, Basso Relievos, and other Ornaments, are exquisite in their kind, they being by the famous *Bolgi*; and the Paintings are no ways inferior to them; those of the Altar and Cieling being by *Cavalier Massimo*. In short, Words are all too faint to describe the Magnificence of the Chapel in question. There are also some very beautiful ones in the Church; as those of the *Conception*, and that of St. *Anthony of Padua*, the Architecture of both which is likewise by *Cavalier Cosimo*. But notwithstanding their Splendor, they are not comparable to that of the *Rosary*. We also see in the same Church, a St. *Francis* and a St. *Ferom*, by *Colantonio*, who first found the Secret of Oil-painting in *Naples*. Several Princes and Princesses of the *Duras* House lie interred here; as likewise Prince *Lewis*, Son of King *Robert*, whose Epitaph, in Terms which would suit a Plebeian, is as follows:

Hic requiescit spectabilis Juvenis, Dominus Ludovicus, filius sereniss. Principis Domini Roberti, Dei gratia, Jerusalem et Siciliae Regis illustris, et clarae memoriae quondam Dominae Joannae consortis ejus, inclyti Principis Domini Petri Regis Aragonum filiae. Qui obiit anno Domini 1310. die 12. men. Augus. Indict. VIII.

Plain Epitaph on a Son of King Robert.

The learned *Gio Battista Porta* is also buried in this Church, in the Chapel called *Porta*. You know that this celebrated *Neapolitan* was a Wit, exceedingly curious, very rich, and spent the greatest part of his Life in searching after the Secrets of Nature, and the Study of judicial Astrology. 'Tis even said that he was not unsuccessful in his Predictions, which some pretend to prove, from the Example of the famous *Spinola*, whom he advised to embrace a military Life, after examining the Features of his Face, and calculating his Nativity. Be this as it will, he died in *Naples*, his native Country, aged 70 Years, and lies buried in St. *Lawrence's* Church. An exact Catalogue of his Works is seen in the *Neapolitan* Library. We also were shewn, in the Chapel of the *Ecce Homo*, an Image of Christ, the Painting of which is very antient. This Image being struck with a Dagger by an impious Wretch, instantly put its Right-Hand upon the Wound, whence there issued only three Drops of Blood. Miraculous! and thrice miraculous! says *Homenes*, that a Hand painted on the Wall, should force itself from it in this manner. On the Tomb of one *Enrico Poderico*, is the following short Inscription:

Gio Battista Porta, some Account of that great Man.

A Miracle with regard to an *Ecce Homo*.

*Hospes, quid sis vides.
Quid fuerim nosti.
Futurus ipse quid sis.
Cogita.*

U u 2

That

T R A V E L S

That is ;

“ Thou seest, O Passenger, what I am now.
 “ What once I was, to thee is not unknown.
 “ What thou thyself wilt be—On this reflect.”

Church of
St. Anne
enriched
with fine
Paintings.

The Church of St. *Anne* of the *Lombards*, is rich in Paintings, by the greatest Artists. We there see, among several others, many by *Hannibal Carrache*, *Dominichino*, *Lanfranc*, *Vasari*, *Caravaggio*, and *Santa-Fede*. The Cupola and Gallery are by *Balducci*. In that of the *Incoronata*, where the wicked Queen *Jane I.* was crowned, together with *Louis* Prince of *Tarentum*, her second Husband, after causing her first to be strangled, we still see some Paintings executed at her Command, by the famous *Ghiotto* of *Florence*, who was highly in favour with King *Robert* and this Princess. The Portrait of the latter, drawn from the Life, is in the Chapel *del Santissimo Crocifisso*. *Petrarch* mentions this Circumstance, in one of his *Epistles*, in manner following :

*Capellam Regis intrare non omiseris, in qua conterraneus
olim meus Giottus, Pictor nostri ævi Princeps, magna
reliquit manus & ingenii monumenta.*

That is ;

“ Forget not to enter the King’s Chapel, in which
 “ my Countryman *Ghiotto*, the greatest Painter of
 “ of our Age, has left us noble Monuments of
 “ his Genius.”

’Twas in this Church that *Alphonso I.* instituted the Order of *Knights of the Knot*.

Church of
St. Severin.

That of St. *Severin* of the *Benedictines*, is likewise a very beautiful Church. We there see a prodigious Number of Paintings, most of which are by *Belisario*, who is there interred with the following Epitaph :

*Belisarius Corensius ex antiquo Arcadum genere, D. Georgii
Eques, inter Regios Stipendarios Neapoli à pueris aditus,
depictus hoc templo, sibi, suisque locum quietis vivens pa-
ravit, 1615.*

There also are several good Pictures by *Marco da Siena*, *Andrea de Salerno*, and *Crisuolo*, with a vast Number of Monuments, adorned with beautiful Statues. I observed, among others, those of three Brothers, of the *San-severin* Family, in the magnificent Chapel belonging to it. These three unhappy young Noblemen died at the same Hour ; they having been poi-
soned

soned by their wicked Uncle, who, after perpetrating the horrid Crime, usurped the whole Possessions of this Family. The Tombs, in which we see the Statues of the three Children, with several others, are by the celebrated *Giov. da Nola*. The Epitaph of the elder runs thus :

1704.
Nov. 27.
NAPLES.

*Hic ossa quiescunt Jacobi Sanseverini Comitissæ Saponariæ,
veneno miserè ob avaritiam necati, cum duobus miseris
fratribus, eodem fato, eadem hora commorientibus.*

Monu-
ment of
three
young
Noble-
men mur-
dered by
their
Uncle ;
and that
of their
Mother.]

That of the Second ;

*Jacet hic Sigismundus Sanseverinus, veneno impiè absum-
ptus, qui eodem fato, eodem tempore, pereuntes germa-
nos fratres, nec alloqui, nec cernere potuit.*

That of the Third ;

*Hic situs est Ascanius Sanseverinus, cui obeunti, eodem
veneno iniquè atque impiè, commorientes fratres nec
alloqui, nec videre quidem licuit.*

There likewise is seen in this Chapel, the Monument of the Countess, Mother of these three unhappy Children, with an Inscription also ; in which, after declaring herself the most unhappy among Women, she observes, that through the horrid Avarice of a Kinsman, her three promising Sons being poisoned, expired immediately in their weeping Parents Arms ; as did her Husband, worn out with Sorrow, some Years after : And that she, after surviving these dear Relatives, and wasting Life in incessant Tears, had caused these several Tombs to be erected, to perpetuate their Memory to latest Times. The Tomb is dated 1547.

*Hospes, miserrimæ miserrimam defleas orbitatem. En illa
Hippolytæ Montia, post natas faeminas infelicissima,
quæ Ugo Sanseverino conjugi treis maximæ expectatio-
nis filios peperit, qui venenatis poculis (vicit in familia,
probat scelus ! pietatem cupiditas, timorem audacia, et
rationem amentia) unâ in miserorum complexibus pa-
rentum miserabiliter illicò expirârunt. Vir, ægritu-
dine sensim obrepentè, paucis post annis in his etiam
manibus expiravit. Ego tot superstes funeribus, cujus
requies in tenebris, solamen in lacrymis, et cura omnis
in morte collocatur, quos vides separatim tumulos, ob
æterni doloris argumentum, et in memoriam illorum
posui sempiternam. Anno M. D. XLVII.*

I shall

1707.
Nov. 27.
NAPLES.
Other
Monu-
ments.

I shall observe, that Mr. *Misson* has omitted two Words in the Epitaph, which quite marrs the Sense, viz. *illa* in the first Line, and *posui* in the last. Near to the Sacristy are two other magnificent Monuments; the first of *Gio Battista Cicara*, of the Family of the *Seggio di Portanova*, but now extinct. On the Tomb we read the following Inscription, expressive of a Parent's Sorrow:

*Liquisti gemitum miserae lachrymasque parenti,
Pro quibus infelix hunc tibi dat tumulum.*

Errors of
Mr.
Misson.

Mr. *Misson* has represented the Child standing on the Top of the Tomb, as surrounded with Rays of Glory; in which he certainly is mistaken.

The other is of a young Boy, *Andrea Bonifacia* by Name, sprung from a Family of the *Seggio* abovementioned, which is likewise extinct. This Mausoleum is adorned with admirable Statues and Basso-Relievos, by the celebrated *Pietro di Prata*. The Epitaph is by *Sannazarus*, and declares that this Child form'd his doating Parent's Joy, who were inconsolable for his Death; and had caused this sad Monument (all they could bestow) to be erected to his Memory.

Inscrip-
tion by
*Sannaza-
rus*.

*Nate patris, matrisque amor, et suprema voluptas,
En tibi quae nobis te dare sors vetuit.
Busta, eheu! tristesque notas damus, invida quando
Mors immaturo funere te rapuit.*

A very
spacious
and beau-
tiful Con-
vent.

This Church, tho' pretty ancient, has yet something grand in the Style of its Architecture; and the Benches of the Choir are carved with great Delicacy and Splendor. The Convent is one of the largest in *Naples*; and a Stranger, who was to enter it without a Guide, might be easily lost in it. There are five large Cloisters, in different Stiles of Architecture; the second whereof was all painted by *Zingaro*, a *Venetian* Painter, whose true Name was *Antonio Solario*, and lived about the Year 1495. These Paintings are vastly beautiful, and represent the Life and Miracles of St. *Benedict*, or *Bennet*. We here see the Portrait (from the Life) of the Painter, as well as of several other Persons then living. Another Cloister is wholly of white *Carrara* Marble, with Columns of the *Doric* Order: And, in a third, is shewn a lofty Plane-tree, said to have been planted long before the Birth of Christ. There also is a pretty good Library, in which are some Manuscripts.

C H A P. XLII.

The Vicaria, or Court of Justice. Bajazet's Brother poisoned by the Roman Pontiff's Command. Horrid Character of Pope Alexander VI. The Public Prisons. A Pillar, of which a very whimsical Use is made. Church of St. Katharine's à Formello, Monuments and Pictures in it. Cloysters, &c. of the Convent. Church and Convent of the Carmelites. A severe Execution. Miraculous Stone, Jesuits Church, and three miraculous Images. A Crucifix stoops its Head to avoid a Cannon-Ball. An itinerant Crucifix. Place where the famous Massaniello was killed. Church of St. Philip Neri, very beautiful. Rich Chapel of St. Philip Neri. Naudeus makes very bold with this Saint. Sacristy, and House of the Fathers of the Oratory.

THE Palace in which Justice is administered, now called the *Vicaria*, is The *Vicaria*, or Court of Justice.
a vast Pile of Building, situated near the *Porta Capuana*. 'Twas built by Charles I. of *Anjou*; or, according to others, by William I. of *Normandy*. However this be, 'tis certain that during all the Time it went by the Name of *Castello Capuano*, it served as a Residence to the Kings of the House of *Anjou*, of that of *Duras*, and sometimes to those of *Arragon*. Ferdinand I. limited it to the City; but Don *Pedro* of *Toledo*, Viceroy for Charles V. made it the Palace or Court of Justice; and, in 1540, transferred thither all the Tribunals, which before were dispersed in different Parts of the City, as we are informed by an Inscription over the great Gate; where is likewise seen the Imperial Eagle, the *Hercules's* Pillars, and the *Plus Ultra* of that Emperor. In the Court is a Lion, with the Measures of Wine and Oil brought thither by Order of *Ferdinand*, to serve as a Standard. There are a vast Number of Parlours and Rooms in this Palace, where, we are told, above Ten thousand People are passing and repassing every Morning; so that it seems like an Ant-hill or Bee-hive. Here, indeed, are held the Sacred Council, the Royal Chamber, the Civil and Criminal *Vicaria*; and, in general, all the Tribunals which I before mentioned to you elsewhere; except the Councils of State and Collateral, which are held in the Viceroy's Palace. We therein see likewise three or four Chapels, adorned with good Pictures by *Riviales*, a *Spanish* Painter, Disciple of *Polidoro*. 'Twas in this Palace that *Gemez*, Brother to *Bajazet* Emperor of the *Turks*, died of a Diarrhea, after having been poisoned in Rome, by Order of Pope *Alexander VI.* one of the most abominable Monsters who ever enjoyed the *Roman* Pontificate. This ill-fated Prince having drawn the Sword against his Brother, was abandoned by his Army, and forced

1707.
Nov. 28.
NAPLES.

forced to take Sanctuary among the Knights of *Rhodes*. Thence he came to *Rome*, whither he was invited by Pope *Alexander*, who assured him of his Protection; but *Charles VIII.* King of *France*, going to attempt the Conquest of *Naples*, the Pope was forced to give up the *Ottoman Prince* into his hands, as an Hostage for the Treaty concluded between them. However, he first poisoned unhappy *Gemez*, who following *Charles* to *Naples*, (of which he soon possessed himself) died in *Castella Capuana*, (now called *la Vicaria*) in that City; and not at *Gaeta*, as we are told by *Paulus Jovius*, who declares, that it was reported that Pope *Alexander*, in order to bereave his Enemy of the *Turkish Prince*, and prompted by the Reward offered him by *Bajazet*, insidiously introduced a deadly Powder, (we are informed) which was agreeable to the Palate, and did not kill instantly; but creeping through the Veins, brought on Death by insensible degrees. The abovementioned Pontiff afterwards destroyed certain rich Senators, by the like horrid means; and then himself, by mistaking one Vessel for another. By *Gemez's* Death, and the Division which afterwards broke out in *Italy*, *Charles* lost the Opportunity of invading the *Turks*; an Enterprize he had most at heart. The Historian concludes, with observing, that this execrable Pontiff (as he calls him) enter'd into Leagues with *Bajazet*, in order to disturb Christendom; and that the Letters which these two Monsters wrote one to the other, are carefully preserved. Here follows *Paulus Jovius's* Words:

Horrid
Character
of Pope
Alexander
VI.

Nec multò post et ipse Gemes ad Cajetam moritur. Erat constans fama Alexandrum, ut barbarus Princeps inimici Regis gloriæ subtraheretur, ipseque obiter proposita à Bajazete præmia promereret, lethiferumque pulverem saccaris, quibus Turca poculis omnibus uteretur, miscuisse. Is erat pulvis ad fallendum candore mirabili, nec injucundo admodum sapore, qui non acriore vi protinus, sicuti præsentanea venena spiritus vitales opprimeret; sed sensim venis illabendo, exitiali tarditate grassaretur. Quo postea Alexander opulentos aliquot Senatores, & postremò seipsum incautè mutatâ lagenâ, sustulisse ferebatur. Hoc miserabili fato periit Gemes: Amisso in hoc Principe tam insigni rei felicissimè gerendæ momento, obortisque novis in Italia turbis, ab invadendi Turcas consilio desistere coactus est Carolus, quamquam id præcipuè in animo haberet. Nefarias execrandi Pontificis artes, & pactiones cum barbaro Bajazete ad conturbandam Rei Christianæ tranquillitatem, literasque ipsas ab utroque monstro ultrò citroque scriptas, multâ cum curâ exhibet Thomas Thomastus in Vita Cæsaris Borgiae Alexandri filii.

The Pub-
lick Pri-
sons.

Under the Palace called *la Vicaria*, are the Public Prisons, wherein many thousand Captives, both Civil and Criminal, are always confined; and we perceive, in the Middle of the Square, opposite to the grand Gate, a small Column or Pillar of white Marble, standing on a Pedestal, set up by Order of Don *Pedro* of *Toledo*, when he assembled all the Tribunals in this vast

vaſt Palace. A very whimſical Uſe is made of this Column: Such Perſons as are inſolvent, or don't care to pay their Debts; in a word, He who wants to turn Bankrupt, gets up on the Peđeſtal, and there ſtands upright, his Face turned towards the Pillar, and his Back to the Square. After continuing ſome time in this Attitude, he lets down his Breeches on a ſudden, and ſhewing his Backſide to the Spectators, cries thrice aloud in manner following: *He who has any Claim upon me, let him pay himſelf upon my Poſteriors*;—*Chi hà da havere da mè, che ſe venga pagar ſopra del mio culo*. Having made this genteel Compliment, he puts up his Breeches very calmly, and goes out of the City for ſome time, for fear of being inſulted by the Populace.

1707.
Nov. 28.
NAPLES.
Very
whimſical
Uſe made
of a Pillar.

Not far from this Palace, is the Church of *St. Catharine à Formello*. 'Twas formerly very ſmall, and belonged to ſome *Celeftine* Friars, whoſe Convent ſtood near it; but *Alfonſo*, being deſirous of removing thither the Nuns of *Mary Magdalen*, purchaſed the Houſe of the *Celeftines*; and gave that before inhabited by the Nuns to ſeveral of his Courtiers, who all died in leſs than a Year. By this the King found, that the Removal of theſe Nuns was diſpleaſing to God, and therefore ſettled them again in their former Abode; but as the *Celeftines* were fixed elſewhere, that Monarch invited thither the *Dominicans of the Congregation of Lombardy*, who reſide in it to this day. They, in the Reign of *Charles V.* greatly enlarged and embellished the Church and Convent, from the Deſigns of *Antonio Fiorentino*, who there raiſed the firſt Church-Cupola ever ſeen in *Naples*. The High-Altar is of beautiful Marble; and, on each hand, are ſeen the Mauſoleums of two Noblemen, *Ferdinand* and *John Vincent Spinelli*, who cauſed the Altar in queſtion to be erected. The Tomb of the former is adorned with the Statue of the Deceaſed, thoſe of the Virgin *Mary* and *St. Catharine*; and with two *Cupids*, who ſeem to weep over their extinguished Torches. The other Monument is embellished alſo with the Statue of *John Vincent Spinelli*, thoſe of *St. John the Evangelist*, of *St. Vincent Ferrarius*, and two *Cupids*, like the abovementioned. All theſe Statues are of very beautiful white Marble, and were carved by *Scilla* and *Gianetti*, two very famous *Milanefe* Sculptors. I forgot to obſerve, that under the High-Altar are depoſited the Bodies of two hundred Martyrs of *Atranto*, ſlaugh-tered by the *Turks* when they ſurprized that City in 1480; and afterwards removed to *Naples* by *Alfonſo II.* who recovered it from theſe Barbarians. There likewiſe are ſeveral beautiful Pictures in the Church in queſtion; and, among others, an excellent *Conversion* of *St. Paul*, by *Marco da Siena*; an *Epiphany*, by *Silveſtro Buono*; a *Madonna*, accompanied by *St. Catherine*; and *St. Thomas Aquinas*, and other Saints, by *Francesco Curia*; and the *Murder* of the *Innocents*, by *Matteo da Siena*.

The
Church of
*St. Catha-
rine à For-
mello*.

Monu-
ments of
the *Spini-
elli's*.

Two hun-
dred Mar-
tyrs.

Fine Pic-
tures.

The Cloyſters of the Convent are likewiſe worthy of our Notice; as alſo the Diſpenſary, and the Muſæum of *Father Gregorio Maurizio*, who has there aſſembled a great Number of Curioſities, ancient and modern; as Statues, Medals, Keys and Rings of the Ancients; Idols, Minerals,

The Cloy-
ſters, Diſ-
penſary,
and Mu-
ſæum of
the Con-
vent.

1707.
Nov. 28.

NAPLES.
A Head in
Wood of
Massani-
ello.

The
Church
and Con-
vent of the
Carmeli-
tes.

A great
Execu-
tion.

Simples, Monsters, and other Curiosities. We were shew'd a Head in Wood, taken from the Life, from that celebrated Ring-leader of the Rebels *Massaniello*, immediately after his being killed by a Musket-shot, as he stood in the Gallery of the *Carmelites*. The Mouth of this Head is opened so wide, that we therein perceive four very large Teeth in the upper Jaw : The Lips are pretty red, considering that they were painted from a dying Man ; the Eyes are black, more than half open, and a little turned up ; and short Hair, after the Sailor-fashion. *Massaniello* appeared to be then about twenty or twenty-one Years of Age.

The Sight of this Head made us be curious to view the Place where this celebrated Fisherman was assassinated, and that in which he was buried. For this purpose, we went to the Convent of the *Carmelites*, in the Square *del gran Mercato*, and not in *Piazza del Popolo*, as Mr. *Misson* calls it. This is one of the most spacious Squares in the City, embellished with Marble Fountains ; and where there is held, every *Monday* and *Friday*, a Market, which resembles a great Fair ; such Multitudes of Provisions and Commodities of all kinds are seen in it. 'Twas in this Square, that *Charles I.* King of *Naples*, caused to be beheaded the hapless *Conradin*, eldest Son to the Emperor *Frederic II.* *Frederic* Duke of *Austria* his Cousin, *Don Henry* of *Castille*, and some other Noblemen. This Tragedy is represented in *Fresco*, on the Walls of a little Chapel, built on the very Spot where the above-mentioned Princes were beheaded ; and we there see a Porphyry Pillar, with a Crucifix at the Top, on which the following Distich (in *Lombard* Characters) is engraved ; importing, that in this Place the Lion seizing the young Eaglet, plucked away his Feathers, and tore off his Head, (alluding to the juvenile Princes Death.)

Astur ungue *Leo* pullum rapiens *Aquilinum*
Hic deplumavit, acephalumque dedit.

Explica-
tion of the
Distich.

Pope *Cle-*
ment IV.
advices
Charles I.
to put
young
Conradin
to death.

Miracu-
lous Stone.

As you are well acquainted with the whole History of this Tragedy, you'll easily guess that the *Astur* (Hawk) is Pope *Clement IV.* who betrayed, and delivered up, as it were, unhappy *Conradin* to *Charles* of *Anjou* ; and and who being consulted by this Prince what he should do with him, sent him no other Answer than these cruel Words : *Vita Conradini mors Caroli ; Mors Caroli, Vita Conradini.* " The Life of *Conradin*, is the Death of *Charles* ; The Death of *Charles*, the Life of *Conradin*." There is likewise shewn on the Pavement of the Chapel, a Marble-stone, denoting the exact Place where this Execution was performed ; and 'tis affirmed, that this Stone sweats in all Seasons, tho' the rest of the Pavement be quite dry ; an evident Token, (add these) that the wretched Princes in question were innocent. Father *Guiccardin* was doubtless of this Opinion also, he bewailing that young Prince, and observing, that whilst he endeavoured to

possess

possess himself, by Force of Arms, of the Kingdom belonging to his Ancestors, he was obliged to fly from the French; when being stopped by the Roman Pontiff, he lost his Life in Naples; a Circumstance (adds the Father) which verified but too well the common Saying, *That this Prince (Conradin's) Death, was the Life of Charles; And that, should one King command over another, the Order of Things would be inverted.*

1707.
Nov. 28.
NAPLES.

*Infelix Juvenis, quaenam tibi fata superstant,
Dum Patrium Regnum subdere Marte paras?
Te fugat hinc Gallus, fugientem intercipit Astur,
Parthenopaeque ab equo decutit ipsa suo.
Omnia post haec, quid mirum, si captus ab hoste,
Carnificis ferro victima caesa cadas?
Heu! nimium completa manet sententia vulgi,
Quod Caroli tandem, mors tua, vita fuit!
Hinc leges fiant, rerum invertatur et ordo,
Si Rex in Regem jam tenet imperium.*

Verses by.
Father
Guiccardin.

The Bodies of these Princes were intomb'd, at first, in the little Chapel; but Conradin's Mother arriving at Naples, with vast Sums of Money, to ransom her Son and his Companions, and finding them dead, she had them conveyed into the Church of the Carmelites, and buried under the High-Altar.

A Queen
comes to
ransom
these un-
happy
Princes.

'Twas by means of Part of this Wealth, which this Queen gave to the Jesuits, that they had an Opportunity of enlarging their Convent, and embellishing it in the manner now seen, it being considered as one of the most magnificent in this City. The Church is vastly frequented, on account of three miraculous Images, which are not of the lower Order. The first (for a Mother ought to go before her Son, say good Catholics) is an Image of the Virgin Mary, painted by St. Luke himself, and which the excellent Evangelist gave to the first Fathers of Mount Carmel. This Blessed Image was preserved there, with the greatest Veneration, till such time as Saladine having taken Jerusalem from the Christians, the good Fathers thought proper to abandon their dear Carmel; whereupon they went into Italy, and took shelter in Naples, with their Image; they prizing it too dearly, to leave it in *partibus Infidelium*, and exposed to the Violence of these Bull-Beggars the Saracens. 'Tis now venerated by the Name of St. Maria della Bruna, probably on account of its Moorish Countenance.

Jesuits
Church,
&c.
Three mi-
raculous
Images.

The second is a Crucifix, which came to be renowned on account of the following Accident: At the Time that Alphonso I. besieged the City, in 1439, Don Pedro of Arragon his Brother, who commanded the Army under him, raised a Battery against the Convent of the Carmelites, he hoping to take the City by that Quarter. A Cannon-ball (a forty-eight Pounder)

A Crucifix
which
stoops its
Head to
avoid a
Cannon-
ball.

1707.
Nov. 28.
NAPLES.

having beat down Part of the Cupola of the Church, would likewise have carried off the *Crucifix's* Head, had it not stooped it suddenly; without which Expedient it must have been beat all to Mummy, since, spite of this Stratagem, the sacrilegious Bullet carried off the Crown of Thorns. However, this horrid Crime was not suffered to go long unpunished; for another Ball, shot from the great Tower of the *Carmelites*, commonly called *Torrione del Carmine*, carried off the Head of Don *Pedro*, who had not the Sense to stoop, as the *Crucifix* did. 'Tis the same Don *Pedro*, who was buried at St. *Peter Martyr's*, and whose Epitaph I gave you. I shall observe, by the way, that this revengeful *Crucifix* is very ugly, and proportionably ill-carved, with false Hair, in Form of a shabby old Wig; and that Travellers are shew'd, on the Pavement of the Church, the Place where the Ball fell, which is seen fasten'd by an Iron-Chain.

An Itinerant Crucifix.

The third miraculous Image, is another *Crucifix*, placed in a Chapel, and which was antiently a *Cavaliero Andante*, or Rambler, and that in manner following: It formerly belonged to a Parish not far distant from the Church of the *Carmelites*, whose Rector carried on a private Commerce with certain of his Fair-Parishioners, who paid him the matrimonial Tythe. The Holy *Crucifix*, who daily saw, without expressing his Indignation, a great Number of abominable Catamites, could not restrain his Anger any longer, at the Sight of an adulterous Parish-Priest; so that he, one Morning, came down from his Cross, laid it on one of his Shoulders, and walking directly to the Church of the *Carmelites*, planted it there, without asking leave. 'Twas to no purpose that he was thrice carried to his Parish, he always returning back to the *Carmelites*. But this was not all: As the Parish claimed every time their *Crucifix*, 'twas thought proper to make him go twice to *Rome*, upon the Supposition, that he, (the *Crucifix*) by this Journey, would get rid of his Disquietudes. However, all was to no purpose; for whenever he, at his Return from the Pilgrimage in question, was set up again in his Parish-Church, he never failed, an Hour after, to go to the Church of the *Carmelites*, spite of the Guards who had been posted in order to prevent him. For this reason, it was resolved, since all Endeavours to the contrary were vain, to leave him in the Church of the *Carmelites*, where the Image has thought proper to stay ever since. Was you in *Naples*, and should offer to scruple the Truth of these Miracles, depend upon it, that you would be well rattled off.

Paintings and Relicks.

Every Part of the Church-Cieling is gilded and painted; but the High-Altar, and its Chapel, are still richer. On which Side soever we turn our Eyes, we perceive nothing but Gildings and Marble, the Workmanship whereof is by the celebrated *Mozzetta*, a *Roman*. Behind the Altar, *Conradin* and his Companions are interred, under a flat Stone, and without any Inscription. On the Left of the Altar in question, the famous *Massaniello* lies buried in like manner. The Paintings in the Vestry are by *Balducci*. Among other Relicks, is preserved a considerable large Piece of
our

our Saviour's Cross, with a Nipple of St. *Theresa*. The Steeple of the Church is one of the finest in *Naples*.

1707.
Nov. 28.

The Cloisters of the Convent are painted in *Fresco* by *Balducci*, representing the Histories of *Elijah* and *Elisba*, the Heroes of *Mount Carmel*. The great Dormitory is very long, and forms a most beautiful Prospect, which terminates with the Sea. We are shewn the Room in which *Massaniello* resided; at the Door whereof he was killed by a Musket-ball, as he was coming out. 'Twas exceedingly surprizing, that a poor Fisherman, whose true Name was *Thomas Aniello*, and had scarce Breeches or Stockings, should have been able to put the whole City of *Naples* in Confusion; to stir up the Inhabitants of it to Rebellion; to silence, with a single Whistle, two or three hundred thousand Men, and make them obey his Nod; and all this during eighteen Days together, that he governed as a petty Sovereign: So that one would have concluded, that this poor ragged Wretch, of two and twenty, whose Intellects were but weak, was the Soul of this mighty Body. As you are perfectly acquainted with his History, and the amazing Revolution brought about by him in *Naples*, I shall speak no more concerning it: But are you not surprized at the Parallel made by Mr. *Misson*, P. 50. Tom. II. of his Voyage to *Italy*, between this Creature and your famous *Oliver Cromwell*? The Comparison is really admirable: The former was a mean Wretch, a poor Idiot; to whom Chance, and a rebellious Populace, gave a short Authority, (of eighteen Days only) in a City whose Inhabitants had taken up Arms: The latter was a Gentleman of a considerable Family, a Genius of the first Order, and possibly one of the most transcendant to which *Great Britain* ever gave Birth; an illustrious Captain, and fired with a Spirit of the utmost Bravery; an excellent Politician, and never deviating from his Plan; a Man who gave Laws for several Years, not only to his own Country, but likewise to all *Europe*: In a word, one of the most glorious Personages of his Age, had he not sullied all those exalted Qualities, by abusing his Sway, in order to make himself absolute, and govern with despotic Power, from which he had endeavoured, during many Years, to free his Country. After this, may we not justly observe, that Mr. *Misson* compares together two Persons, between whom there is not the least Resemblance?

NAPLES.
Place
where the
renowned
Massaniello
was
killed.

Misson
compares
this poor
Fellow to
Cromwell.

With regard to the Churches of *Naples* in general, the Facades or Fronts of few of them are beautiful: That of St. *Philip Neri* is doubtless one of the most regular; 'tis all built of fine *Carrara* Marble, of the *Corinthian* Order, and raised after the Plan of *Bartolomeo*; as also the House of the Fathers of the *Oratory*, to whom this Church belongs. The Congregation of these Priests was settled at *Naples* in 1596, in the Pontificate of *Clement VIII.* by *Francis Mary Taruggi*, Disciple to St. *Philip Neri*, first Founder of this Congregation at *Rome*. This *Taruggi* was afterwards Archbishop of *Avignon*, and lastly a Cardinal, by Pope *Clement* in question. Tho' this Church is exceedingly beautiful and rich on the Out-side, 'tis yet much more so within. 'Tis divided into three spacious Naves, by

Church of
St. *Philip*
Neri very
beautiful.

Pilasters

1707. *Nov. 28.* Pilasters of the *Corinthian* Order, and of *Carrara* Marble, and cost, we are assured, a thousand Ducats each. The High-Altar and Chapels are prodigiously magnificent; we there perceiving nothing but Marble, exceedingly beautiful and precious; Columns, Statues of Marble and Silver; with several Pictures by the ablest Masters; of which I will specify only the most excellent, viz. the *Flight into Egypt*, and a *St. Francis*, by *Guido*; a *Nativity*, and a *St. Alexis*, by *Peter da Cortona*; the *Annunciation of the Angels to the Shepherds*, by *Santa-Fede*; our *Saviour's Birth*, and a *St. Agnes*, by *Pomerancio*; an *Adoration of the Wisemen*, by *Bellisario*; a *St. Jerom*, by *Gessi*; *St. Antony of Padua*, and a *St. Peter of Alcantara*, by *Morandi*; *St. Philip Neri*, by *Berardino*; the *Guardian-Angel*, by *Balducci*; a *St. Januarius*, with *Nicholas de Barri*, by *Jordano*. The Story of *Christ* driving the *Publicans*, &c. out of the *Temple*, represented over the great Gate within, is looked upon as the greatest Master-piece of the last mentioned Painter. 'Tis affirmed, that the Carving, Gilding, and Cieling only of this Church, cost fifteen thousand Crowns; being made in Imitation of those of *St. Peter's* in *Rome*. That of the grand Nave is the most magnificent in all *Naples*; the Paintings, by *Bernasco*, are highly valued. The Church is two hundred and fifty Palms long, and ninety broad. One curious Circumstance is; it was consecrated by four Cardinals, viz. *Octavio Aquaviva*, *Gasparo Mattei*, *Innico Caracciolo*, and *Vincentio Orsini*; and stands between two Squares, and consequently appears to great Advantage.

Rich Chapel of St. Philip Neri.

The Chapel, dedicated to *St. Philip Neri*, is the richest and most spacious of all; and this very justly, as he is the Patron of the Place. Every Part of it is incrusted with the finest Marble, of all kinds, and adorned with ten splendid Pillars of antique Yellow, and its Pavement is very curiously wrought. This Chapel was built at the Expence of Cardinal *Taruggi*, as appears from the following Inscription seen there, wherein we are told, that this Cardinal was greatly renowned for his Piety, who being sent to *Naples* from *Rome*, by *St. Philip Neri*, to found this House of the *Oratory*, he happily completed that Work.

S. Philippo Nerio, Congregationis Oratorii Conditore. Nomine Francisci Mariae Tarusii, ex eadem Congregatione S. R. E. Cardinalis, Julii III. Sum. Pontificis Consobrini filii; viri Apostolici, verbi Dei praedicatione, et rebus gestis magni; Ab ipso S. Philippo, ad hanc Congregationis Oratorii Domum fundandam, Romae Neapolim missi; Hujusque rei ab eo praeclare, sanctaeque peractae, et tanti viri memoriae sempiternae. Tarusius Tarusius Fratris filius ex eadem Congregatione fecit. Gaspar Cardinalis Matthaeus consecravit. A. D. M. DC. XLVII.

There

There is preserved in this Chapel the Bowels, the Nape of the Neck, and other little Relicks of St. *Philip Neri*; all which are placed in a magnificent Silver Statue, and a golden Shrine enriched with Jewels. Both of these are by the celebrated *Algardi*, and the Gift of *Donna Anna Colonna*, Niece to *Urban VIII*. The Devotion paid to St. *Philip Neri*, tho' so modern a Saint, and the Confidence which the People put in him, throughout all Parts of *Italy*, are almost incredible. Few Miracles are wrought in this Country, in which he has not a share. I therefore am very much surprised, as this Saint is so greatly relied upon, that *Naudeus* dared to deliver his Opinion so very freely, concerning Him, at the Time that the former lived at *Rome*. *Naudeus's* Words are these: "*Italy* is a Country of Luxury and Superstition, where Miracles, not founded in Reason or Truth, are daily feigned. I remember that a certain poor Man in this Country, being very near drowning, was taken out of the Water as dead: Immediately this was proclaimed as a Miracle, because the Man had a Medal of St. *Philip Neri* in his Rosary. With regard to myself, who did not perceive any Miracle in all this, I used to speak in manner following to the People: 'Tis no Miracle, every time a Person escapes drowning; and perhaps neither St. *Philip Neri*, or the Man himself, thought there was any in it. 'Tis but three Months ago, that the Church of this new Saint fell at *Trepani* in *Sicily*, where above twelve hundred Persons, who were offering up their Devotions to Heaven, and invoked St. *Philip's* Name, lost their Lives. 'Twas on this Occasion, that he should have displayed his miraculous Virtue, and saved all those unhappy Christians, who implored his Favour in his Church. This would have been a noble Miracle, and well testified by a great Number of Witnesses. *Plures enim habuisset Laudatores*. Many would have applauded him." You yourself, (Dear Sir) tho' so intrepid, would not deliver yourself in bolder Terms, was you in this Country.

1707.
Nov. 28.
NAPLES.
Relicks in
this Cha-
pel.

Naudeus's
Boldness
with re-
spect to
this Saint.

The Sacristy, or Vestry, vies, in Wealth and Splendor, with the Church and Chapels; for, to omit the vast Quantities of Silver and Gold Plate, and precious Stones, we here see many excellent Pictures, by *Guido*, *Dominichino*, *Pomerancio*, *Brandi*, *Palma*, *Frederic Zuccari*, *Santa-Fede*, *Balducci*, the two *Bassanos*, and other great Artists. The House of the Fathers of the Oratory consists in two Cloisters, the smallest of which is supported by twenty Pillars, of the most beautiful spotted Marble, with their Bases and Capitals of white Marble, and of the *Ionic* Order. The Oratory is not near in so much Repute in *Italy* as in *France*; especially in this City, where, if learned Men are sought for, we must enquire for them among the Secular Priests.

Sacristy,
and House
of the Fa-
thers of
the Ora-
tory.

Church of St. Maria Maggiore. Whimsical Story of a Hog. St. Anthony the Abbot's Church and Abbey. Singular Custom of the Hogs belonging to it. Another Story concerning them. Horses, Mules, and Asses blest. Two antique Marbles. A Pillar, and its two singular Uses. Church of St. Giovanni à Carbonara. Saint's Blood liquifying. King Ladislaus's magnificent Mausoleum. Tomb of Syrian Caracciolo. Excellent Statues. A fine Library. Notion of Petrarch refuted.

Church of **I** Must not omit to mention the Church of St. *Maria Maggiore*, which was built, as well as that of *Rome*, by the express Command of the *Blessed Virgin*; and that on the following Occasion: One of these Devils who were permitted to enter into the Swine, (as we are told in the eighth Chapter of the Gospel according to St. *Matthew*) took it into his Head, to frighten the People of *Naples*, under the Form of one of these impure Animals. For this purpose, the unruly metamorphosed Devil went and posted himself in the Street, where now stands the Church of St. *Maria Maggiore*; where, not satisfied with grunting Day and Night, with such a dismal Tone as terrified all the Inhabitants, he rushed on all who came that way; biting some by the Legs, and others by the Buttocks. In a word, this tremendous Hog exerted his Rage to such a degree, that all the Inhabitants were going to leave the Place; a Report prevailing very soon, that instead of one Devil there was a whole Legion about the Spot, where then stood the Ruins of an ancient Temple of *Diana*. The holy Man *Pomponius*, at that time Bishop of *Naples*, never ceased importuning the Virgin *Mary* by his Prayers, in order that his Flock might be freed from this infernal Hog; till at last the good Lady being softened, appeared, and commanded him to build a Church on the Ruins of the Temple of *Diana*. No sooner said, no sooner done: The Church was built by the holy Man, as appears from the following Inscription over the Gate:

Basilicam hanc Pomponius Episcopus Neap. famulus Jesu Christi Domini fecit.

When the tremendous Animal disappeared for ever. In Commemoration of this Event, the *Neapolitans* placed a Hog, in *Bronze*, on the Top of the Steeple, afterwards fixed on a Cupola of this Church; which was consecrated in 533, by Pope *John II.* a Relation of good *Pomponius*. To preserve still more effectually the Memory of this happy Deliverance, 'twas enacted,

enacted, that a Hog should be killed annually, before the Church-gate; and that the Beast should afterwards be given to the Rector, it being made one of the four principal Parishes in the City: But this Custom has been since abolished, and the Rector, who now is an Abbot, chuses rather to take the Value of the Animal in Specie. The Church was rebuilt in 1653, and is looked upon as one of the most beautiful in all *Naples*.

Since we are upon the Article of *Swine*, I'll add another: The Church and Abbey of *St. Anthony the Abbot*, were founded by *Queen Jane I.* of the House of *Anjou*; and has given Name to one of the Quarters or Districts of the City. As 'tis related, in *St. Anthony's Legend*, that the Devil would often assume the Shape of a Hog; used to grunt in a most horrid manner, and interrupt the good Saint every time he was at Prayers; the Abbey keeps generally above two thousand of these Brutes, the feeding of which costs them nothing; I mean, that those Hogs live upon the Public; notwithstanding which the Abbey gets considerable Sums by them. These Beasts are allowed to range whithersoever they please, as soon as the Day appears; whence they go and plunder, not only the public Markets, but likewise all the Houses of the City; out of which they carry off every thing within the Reach of their Snouts; scarce any Person daring to check them, because they are considered as the Lord's Swine.

Another Custom relating to the Animals in question, is this: In case any of *St. Anthony's Sows* happen to farrow in the City, the Master of the House where she discharges her Burden, is obliged to feed and support both the Sow and her young ones, till such time as they are in a Condition to go abroad, which the Sow never does till she pleases; on which occasion she never fails to march her little Family directly to the Convent, without so much as once thanking her Host. He is indeed allowed to keep one of the Pigs, to indemnify himself in some measure, for the Expence its Dam may have put him to; but the poor innocent Pig, who pays dearly the Expence of his whole Family, puts the Master to another Charge; the latter being persuaded that he would become a Leper, should he, when this Pig was dressed, not invite two or three Friars of the Abbey, to come and eat their Share of it also. You, doubtless, will laugh on this Occasion, and say, *Quantum Religio potuit suadere malorum!* You, perhaps, will add, that the *Neapolitans* are vastly stupid; and that had you lived in their City, you would not have scrupled to eat up the whole Family of any Sow, who should presume to farrow in your House, without giving one of the Monks, or any of their Fraternity, the least Morsel. This (I say) you would not fail to do; but then you don't know that the same Calamity would befall you, as happened not long since to half a Dozen Galley-Slaves, who having been so impudent as to devour one of these little domestic wild Boars, were instantly seized with *St. Anthony's Fire*, and died raving mad. If you recollect the Manner in which *Ulysses's* Companions were punished, for eating the Sun's Oxen in *Sicily*, 'tis pretty near the same; except that the last mentioned

1707.
Nov. 29.
NAPLES.

St. Antonio Abbate, or St. Anthony the Abbot.

A singular Custom with regard to the Hogs belonging to this Abbey.

Another whimsical Custom relating to the Hogs.

1707. Punishment is the Original from which that of *Naples* was copied, to prevent Catholics from attempting to taste good St. *Anthony's* Pigs.

Nov. 29. By the way, on the Festival of this Saint, the same Ceremony is performed here as at *Rome*; I mean, that all Horses, Mules and Asses are made to go round the Church, (on the Out-side, I mean) and are blessed with copious Sprinklings of Holy Water; which also produces a considerable Revenue to the Abbey. The Church is in the *Gothic* Taste, and therein is shewn, as a great Curiosity, a Picture painted in Oil, Anno 1365, by *Colantonio da Fiore*, a *Neapolitan*; a Proof, according to these, that Oil-painting was not invented, as is usually supposed, by *John of Bruges*. Near to the Court of this Church, are two antique Marbles; one of which was formerly a Pedestal to a Statue set up by the Inhabitants of *Herculana*, in Honour of one of their Fellow-Citizens, for having given out his Corn, during a Famine. Here follows the Inscription, which is pretty well preserved, and is strongly expressive of the just and very high Regard the Inhabitants of this Town had, for the Man who so generously supported his Fellow-Citizens, in a most calamitous Season; and to perpetuate which Action, they erected a Statue in his Honour.

NAPLES.
Odd Custom of blessing Horses, Mules and Asses.

L. Munatio Concessiano V. P. Patrono Coloniae Herculanae. Pro meritis ejus erga Cives munifica largitate olim honorem debitum praestantissimo viro praesens tempus exigit, quo etiam Munatii Concessiani Filii sui de Marchia cumulatione sumptu liberalitatis abundantiam universis exhibuit Civibus. Obque testimonia amoris sincerissimi Reg. primaria Herculansensum Patrono mirabili statuam ponendam decrevit.

On the other Marble the following Inscription is read:

OMNIPOTENTI DEO. MITR AE.
APPIVS. CLAVDIVS. TARRONIVS. DEXTER. V. C.
DICAT.

A Pillar.
Its two singular Uses.

Not far from this Place stood formerly a Pillar, which served for two Purposes: During the Season of a Drought, the Clergy used to walk, in solemn Procession, to this Spot; when the Curate kneeling to the Left of the Column, repeated aloud a long Prayer, which seldom failed being followed by an abundant Rain. On the contrary, if there was too much Rain, then the Curate repeated his Prayer on the Right-hand, when fine Weather returned instantly. But Cardinal *Hannibal* of *Padua*, Archbishop of *Naples*, caused this Column to be removed, finding that the Inhabitants paid it too superstitious a Worship. It were to be wished, that many Prelates would be as zealous as this *Hannibal* was, in purging the Church of a Multitude

Multitude of superstitious Practices, which only disfigure Religion, and make it contemptible.

1707.
Nov. 29.

The Library of the *Austin* Friars of *St. John à Carbonara*, being one of the most famous in *Naples*, we went thither to view it; but the Librarian took us first to its Church, to show us the Singularities of this Edifice. 'Tis pretty ancient, it having been built in 1343, and dedicated to *St. John Baptist*; a Phial-full of whose Blood was shown us, which liquifies and froths from the Eve of his Festival to the End of the Octave. There also is one in *St. Maria Donna Romita*; but this never liquifies, except whilst the Mass of the Beheading of this Saint is solemnizing. A certain very modern *Neapolitan* Author, speaking of this miraculous Blood, and that of several other Saints, of both Sexes, shown in this City, speaks in these Terms: *E gran maraviglia, ch' in Napoli vi sia il sangue di tanti Martiri santi che si liquefaccia come questo di S. Gio Battista, di S. Gennaro, S. Stefano, S. Pantaleone, S. Patrizio, S. Vito, ed altri à confusione degli Eretici, ed à dispetto di certi indegni del nome di Cristiani, che vogliono attribuirlo à simpatia, ò antipatia, volendo fare da Filosofi ingegnosi; essendo peggio ch' Eretici, ed Athei.* " 'Tis wonderful that there should be in *Naples*, the Blood of so many Saints which liquifies; as that of *St. John Baptist's*, *St. Januarius's*, *St. Stephen's*, &c. to the Confusion of the Hereticks, and in Despite of certain Persons unworthy of the Christian Name, who ascribe this Liquifying to Sympathy or Antipathy; and, whilst they endeavour to pass for ingenious Philosophers, are worse than Hereticks or Atheists." This Reproach, as I was assured by very good Hands, is levelled particularly at the Society of Learned Men, who meet at the House of Doctor *Joseph Valletta*. But to return to the Church of the *Austin* Friars.

NAPLES.
St. Gio-
vanni (St.
John à
Carbona-
ra, and
its Singu-
larities.

Blood of
Saints li-
quify.

Its Cieling is in the modern Taste, and gilt all over, with a fine Picture in the Middle, representing *St. John Baptist*, by *Rossi*. The High-Altar is all of Marble, and embellished with several Statues of Angels, of *St. John Baptist*, *St. Austin*, &c. with a beautiful Basso-Relievo, representing *Abraham's* Sacrifice; all by *Hannibal Caccavallo*, a celebrated *Neapolitan* Sculptor, who flourished about the Year 1560. 'Tis above this Altar, that we see the magnificent Mausoleum, tho' in a Gothic Taste, of *Ladislaus* King of *Naples*, Son and Successor to *Charles III.* Duke of *Duras*. This Prince was crowned in *Gayetta*, in 1390; afterwards King of *Hungary*, at *Javarin*, in 1403; and he seized on *Rome*, and the greatest Part of the Ecclesiastical State, in 1408. 'Tis even probable, that he would have possessed himself of a considerable Part of *Italy*, and perhaps of the whole, had not Death snatched him away, in 1414, at thirty-eight Years of Age. 'Tis thought he was poisoned at *Perugia*, by a Physician's Daughter, of whom he was fond; and whose Father, bribed by the *Florentines*, persuaded his Daughter to induce him to take a pretended amorous Philter he gave her; he declaring that this would increase the Monarch's Passion for her. The poor innocent Girl obeyed punctually the Orders of her Father; but no sooner had the Prince swallowed this pretended Philter, than he began to

Farther
Descrip-
tion of the
Church.

Magnifi-
cent Mau-
soleum of
King *La-*
dislaus.

His His-
tory.

1707. feel the deadly Effects of this Poison ; and causing himself to be conveyed
 Nov. 29. to *Naples*, he died in this City. This Monarch, according to some Hi-
 NAPLES. storians, plunged into Vices of every kind, which destroyed his Health,
 and brought him to the Grave in the Flower of his Age.

His Mau- His Monument is of white Marble, of *Gothic* Architecture, and rises to
 soleum the Church-Cieling. On the Summit is an Equestrian Statue of him,
 described; crowned, and with a drawn Sword in his Hand. Underneath the Statue
 and its In- are these Words, *Divus Ladislaus*, with the four following Verses, in *Gothic*
 scriptions. Characters ; inveighing against *Death*, for snatching away so warlike a
 Prince, in the midst of the mighty Projects meditated by him ; and add-
 ing, that tho' his Body was there confined beneath a Stone, yet his Soul
 had taken its Flight to the Celestial Regions.

*Improba Mors, nostris heu semper obvia rebus!
 Dum Rex magnanimus totum spe concipit orbem,
 En moritur ; saxo tegitur Rex inclytus isto,
 Libera sydereum mens ipsa petivit Olympum.*

Beneath the Equestrian Statue of this Prince, is another of him reclined
 on his Tomb ; and lower, a third, with his Sister *Jane II.* seated one
 by the other, with several other Statues, as that of our *Saviour*, the Virgin
Mary, *St. John Baptist*, *St. Austin*, &c. with the following Verses, in *Go-
 thic* Letters likewise. In this Inscription, *Ladislaus* is praised, as being the
 Chief of Monarchs, the Glory of *Italy*, and a great Conqueror both by Sea
 and Land. Queen *Jane* is there applauded likewise.

*Qui Populos bello tumidos, qui clade Tyrannos
 Perculit intrepidus victor terraeque, marique,
 Lux Italum, Regni splendor clarissimus hic est
 Rex Ladislaus, decus altum, et gloria Regum,
 Cui tanta (heu lacrimae!) Soror illustrissima Fratri
 Defuncto, Pulchrum dedit hoc Regina Johanna
 Utraque sculpta sedens majestas ultima Regum
 Francorum soboles Karoli sub origine primi.*

Beneath all these are four Colossal Statues of white Marble, repre-
 senting *Temperance*, *Fortitude*, *Prudence*, and *Magnanimity*, and which
 seem to support the Edifice. By the way, this Mausoleum is among
 those mentioned by Mr. *Misson*, in his Twenty-fourth Letter, and which
 he certainly never saw ; otherwise he would not have begun the first
 Verse thus : *Improba mors hominum*, instead of *Improba mors nostris*, &c.
 He would have transcribed the eight Verses subsequent to these ; and
 given a slight Description, at least, of the Monument, which he himself
 declares to be exceedingly magnificent. All this is a new Proof, not to
 mention several others, that this Twenty-fourth Letter was foisted in by
 him

Mr.
Misson did
 not see
 this Mau-
 soleum.

him afterwards. *Sannazarius*, tho' so great a Poet, did not scruple to exercise his poetical Vein on this Mausoleum, and the Monarch buried in it. The Poet (whose Lines are beautiful) addresses the Spectator of the Monument to the following purpose: "You admire the snowy Marble, the Sculpture of which is so fine, and the Monarch on Horse-back; but how would your Wonder be raised, were you acquainted with the Hero's Magnanimity? He repulsed his Enemy from *Rome*, and twice returned triumphant from thence. All *Italy* was terrified by his Arms, and his dreadful Standards waved in the *Tyrrhene* Sea. He not only swayed the Scepter of *Italy*, but also saw that of *France* at his Feet. Yet, after throwing Bridges over the *Arno*, Death surpris'd him before he had attained his thirtieth Year. Thou, who now may'st revolve the grandest Projects, and art preparing to sway a Kingdom, know that cruel *Death* does not spare the Mightiest."

1707.
Nov. 29.
NAPLES.

*Miraris niveis pendentia sacra columnis
Hospes, et hunc, acri qui sedet altus equo?
Quid si animos, roburque Ducis, praeclaraque nosse
Pectora, et invictas dura per arma manus?
Hic Capitolinis dejecit sedibus hostem,
Bisque triumphata victor ab urbe redit:
Italiamque omnem bello concussit, et armis:
Intulit Hetrusco signa tremenda mari.
Neve foret Latio tantum Diademate felix,
Ante suos vidit Gallica sceptrum pedes.
Cumque rebellantem pressisset pontibus Arnum,
Mors vetuit sextam claudere Olympiadem.
I nunc, regna para, fastusque attolle superbes,
Mors etiam magnos obruit atra Deus.*

The Author of the *Mercurius Italicus*, *Lassells*, *Jouvin de Rochefort*, and Four Writers mistake this Monument seen at St. John's à Carbonara, is the Monument of King Robert. All Persons who have been at Naples, know that this Prince lies buried at St. Clara, between his Son and one of his Daughters. The last-mentioned of these Authors tells us another Absurdity; when, speaking of a Picture seen in the Church in question: *This Picture* (says he) *represents the Marriage of Cana in Galilee, where our Saviour wrought the Miracle of multiplying the Loaves and Fishes, and changed Water into Wine.* This is what may be termed the Art of confounding Christ's Miracles, and the Passages of Scripture, without Distinction. I nevertheless am assured, that the Author of this *Journal* is an Ecclesiastic of Distinction. *Magis magnos Clericos non sunt magis magnos sapientes.*

1707.

Nov. 29.

NAPLES.

Chapel of

Syrian

Carac-

ciolo.

Tomb of

Syrian

Carac-

ciolo.

Behind this noble Mausoleum of King *Ladislaus*, is the beautiful Chapel which Queen *Jane*, his Sister, caused to be built, there to inter the Body of *Syrian Caracciolo*, Great Seneschal and Head-Steward of the Kingdom, her Favourite; as also that of the King her Brother. *Covella Ruffa*, Duchess of *Sessa*, and related to the Queen, jealous of the Credit and Authority of this Nobleman, to whom nothing but the Kingly Title was wanting, caused him to be assassinated, in his sixtieth Year, *Anno 1432*; not in *Capua*, as Mr. *Misson* asserts, but in *la Vicaria* Palace, then called *Castello Capuano*. The Queen, who was perfectly well acquainted with his exalted Merit, regretted his Loss exceedingly; and caused his Picture to be drawn, tho' dead, and stark naked as he had been thrown from a Balcony into the Streets; which Picture is on the Right-hand, at the Entrance into the Chapel. This Princess commanded likewise, that a magnificent Monument should be erected to his Memory, in the Chapel in question; and appointed the Son of the Deceased, to execute this in such manner as he should judge proper. 'Tis supported by three white Marble Statues, compleatly armed, (the Helmet excepted) and gilt here and there. 'Tis affirmed, that these Statues represent the three Assassins, who murdered him in his Bed. That of *Syrian*, and of the others, is standing; and on the Summit of the Monument, between two Lions crowned. The Inscription, ascribed to the Learned *Laurentius Valla*, says thus: "So great
" was my Authority, that I wanted nothing but the Regal Title. Her
" Majesty being borne down by Old Age and Infirmities, I maintained
" the Nobles and People in blissful Peace; ever intrepid and fearless in
" the Defence of my Sovereign. But the same insidious Malice, (mighty
" *Cæsar!*) which slew thee sleeping, proved also fatal to me, in the dead
" of Night. Ye impious Men! you do not destroy me, but the whole
" Kingdom; and fair *Naples* has lost her noblest Ornament."

*Nil mihi, nisi Titulus, summo de culmine deerat,
(Reginâ morbis invalidâ, et senio)
Foecundâ populos, procuresque in pace tuebar,
Pro Dominae imperio nullius arma timens.
Sed me idem livor, qui te, fortissime Cæsar,
Sopitum extinxit, nocte juvante dolos.
Non me, sed totum laceras, manus impia, Regnum!
Parthenoque suum perdidit alma decus.*

Syrianni Carazolo

*Avellini Comiti, Venusi Duci, ac Regni magno
Senescallo et Moderatori. Trojanus filius Melpbiae Dux,
Parenti de se, deque Patria optimè merito, erigendum curavit.*

M. CCCC. XXXIII.

The

The Chapel is painted all over in *Fresco*, by *Bissuccio*, who has taken care to inform Posterity of this, by the following Words, which he himself painted : *Leonardus de Bissuccio de Mediolano, banc Capellam, et hoc sepulcrum pinxit.* Mr. *Misson* copied this Epitaph of the *Seneschal* or *Steward*, from *Abbé Sarnelli*, whom he sometimes quotes ; and, in endeavouring to correct this Author, has himself been guilty of three Mistakes, viz. *lacerat* for *laceras* ; *Syrianno*, instead of *Syrianni* ; and *Caracciolo* for *Carazolo*, as 'twas writ at that time. All these prove, that he had not seen this Monument any more than that of *Ladislaus*.

1707.
Nov. 29.
NAPLES.

On the Left of the High-Altar, is seen another magnificent Chapel, belonging to the Marquis *de Vico*, of the Family of *Caracciolo Rossi*. 'Tis all of white Marble, and adorned with Columns and Niches, filled with Statues. The Basso-Relievo of the Altar is highly esteemed, and represents the *Adoration* of the *Three Wisemen* ; one of which, we are told, was copied from the Face of *Alphonso II*. The St. *John Baptist*, the St. *Sebastian*, the *Four Evangelists*, the St. *George*, and the *Dead Christ*, are of *Pedro della Plata*, a famous *Spanish* Sculptor : These of St. *Peter*, St. *Paul*, St. *Andrew*, and St. *James*, are by *Gio. da Nola*, *Santa Croce*, *Caracavello*, and *Pedro della Plata* abovementioned ; who, in executing these Performances, vyed with one another. The Chapel of the *Somma* Family, is painted all over in *Fresco* by *Cingolo* ; and we there see the Monument of *Scipio*, a Nobleman of that Family, and who was a great Favourite of the Emperor *Charles V*. The Sacristy is adorned with eighteen Pictures, by the famous *Vasari* ; representing Stories in the Old Testament. That of the Altar is by old *Bassano*. The Chapel of the *Miroballi* is remarkable, on account of its beautiful Marble, and two Lions represented with great Beauty. In this Church was formerly a very fine Cupola, raised in the Time of Queen *Jane II*. and imbellished with a great Number of Marble Columns ; but it was thrown down by an Earthquake, the 25th April, 1687.

Excellent
Statues.

From the Church we went to the Library, which certainly is one of the most considerable in all *Naples* ; and formerly belonged to the famous Cardinal *Seripando*, who bequeathed it to this House. Besides its abounding greatly in Books of all kinds, and particularly in ancient and scarce Authors, we there see a great many Manuscripts, in *Greek*, *Latin* and *Arabic* ; several of which are writ on the Barks of Trees. We were there also shewn various Manuscripts of the abovementioned Cardinal ; among which I perceived some relating to the Council of *Trent*, whence Cardinal *Pallavicini* extracted a vast Number of Particulars, introduced by him in his History of that Council. This Library is enriched also with the Books of the learned *James Parrhasius*, Preceptor to Cardinal *Seripando* ; on all which Notes are writ by the last mentioned.

Fine Li-
brary.

People vary much in Opinion, with respect to the Origin of the Word *Carbonara* : Some say, that it was borrowed from a Family of that Name, now extinct ; whilst others declare, that it is so called, because all

the

1707.
Nov. 29.

NAPLES.
An Opin-
ion of
Petrarch
refuted.

the Coal consumed in this City was made at that Place. *Petrarch* gives it another Etymology, which is more far-fetched: He asserts, that 'twas borrowed from the Combats of the Gladiators, fought in this Place; and supports his Opinion, by comparing figuratively, this Place to a wicked Shop, and the Workmen to Smiths, who were blackened at the Anvil of Death. *Carbonariam vocant*, says he, *non indigno vocabulo, ubi scilicet ad mortis incudem cruentos fabros denigrat tantorum scelerum officina.* With Submission to *Petrarch*, this Etymology is a little far-fetched; not to mention that (as there were antiently two Amphitheatres in *Naples*) 'tis much more probable to suppose, that the Gladiators used to fight there, than in the Square of *Carbonara*. Be this as it will, 'tis now adorned with several splendid Palaces; such as those of the Duke *de Belcastro*, of the Marquis *de St. Ermo*, of Prince *de St. Buono*, &c. 'Twas in the last mentioned that the Duke of *Guise* resided, when he came to this City, where he did not behave well. Here follows the Manner in which *Guy Patin*, who otherwise had a great Respect for this Nobleman, speaks concerning him: "I knew the Duke of *Guise*, who made the silly Enterprize against *Naples*. He was Grandson to that scarified Hero who was killed at the States of *Blois*, and was born, if I mistake not, in 1614: He was a Nobleman of considerable Merit; but, on the other hand, was a mere Quack as to great Exploits. I am informed, from good Hands, that he ruined his whole Affair in *Naples*, by going to a Place where a Lady met him according to Appointment, and sold him to the *Spaniards*. After such a Blunder as this, he ought not to have given himself so many Airs. He died 2d June 1664."

C H A P.

C H A P. XLIII.

Catacombs in Naples. The Church. Catacombs of la Sanita. Those of St. Maria della Vita. Third Catacomb. Those of St. Januarius. Hospitals, their Extent, and to what Uses allotted. Why less common than those of Rome. Various Churches. Library of the Capuchines. Church of St. Maria della Verità. Fine Paintings and Relicks. A Christ struck by Thunder. Church and Convent of St. Maria Poggio Reale. Chapel of the Angels. Queen Jane amazingly lascivious. Story of Madam Tiquet. Monte del Trecco, or Lautrecco.

AFTER having given you a Description of the Catacombs of Rome, Catacombs in Naples. it is proper that I make some mention of those of Naples. I'll begin with observing, that the *Neapolitans* usually count four, to which they give the Name of *Cimitero*, or Burial-place; and we viewed them all this Day. The first of these *Cimiteries*, is that of *della Sanita*, (of Health) a Convent of the *Dominicans*; and is so called from the Healthiness of the Air where it stands. This Convent is one of the largest in the City, there being a Dormitory in it, where there are above two hundred Chambers, and a most spacious Refectory, painted by *Balducci*, and a deep Cistern or Reservoir very near it. This serves to place and cool the Wine belonging to these good Fathers; and saves them annually a pretty considerable Sum, which, had they not this Reservoir, they would be obliged to lay out on Ice. There likewise is, in the highest Part of this Convent, a large Platform, or flat Rock, embellished with Orange and Lemon-Trees, which they call *Belvidera*. And, indeed, the Spectator discovers from thence a considerable Part of the City, the three Castles, the Mole, the Harbour, the Sea, Mount *Vesuvius*, and the Islands as far as that of *Caprea*; and yet its Prospect is not so extensive as that of the *Carthusians*. There is a pretty good Library, a Dispensary, and an Infirmary, with its Chapel; the Altar-piece of which (an Annunciation) was designed by *Michael Angelo*, and coloured by *Marcello del Busto*, his principal Disciple. As I was recommended by Dr. *Joseph Valletta* to the Reverend Father *Dominic Basilicus*, a *Neapolitan*; and a famous Astronomer, and very skilful in Mechanicks, he shewed us several curious mathematical Instruments, such as Telescopes, Microscopes, &c. made by himself. He likewise obliged us with many curious Observations made by us with a Microscope wrought by himself, and of an extraordinary Size.

1707.
Nov. 30.
NAPLES.
The
Church.

The Church is neither rich nor sumptuous, but in a fine Taste, and built after the Designs of Brother *Joseph Nuvoletto*. It has three Naves, and its Cupola is said to be the greatest in *Naples*. The chief Altar is very lofty; and we ascend to it by a double Stair-case, each of which is adorned with a double Balustrade, of most beautiful Marble, and of a singular Form. On the Altar is seen a Rock-Crystal Tabernacle, embellished with Ornaments of gilt Copper; and over it, a Statue of the Virgin, (by *Naccarini*) crowned by two Angels, and seated on a kind of Throne. The Pictures in it are, a *St. Thomas* driving away the Harlot with a Fire-brand, by *Pacicco di Rosa*; an *Annunciation*, by *Berardino*; a *St. Peter Martyr*, by *Balducci*; two *St. Catharines*, by *Vaccaro*; and all the rest are by *Jordano*. The Sacristy is exceedingly rich, as are all the rest in *Naples*. Among other Curiosities are twelve large Candlesticks, and a Service for the Altar, the whole of rich Rock-Crystal; with two large Crosses, and a Shrine of the same Materials; the Workmanship of all which is exquisite. On one Side is another Room, which they justly call the Treasure.

Cata-
combs of
la Sanità.

'Tis by a large Iron-grate, placed directly under the High-Altar, between the two Marble Stair-cases, that you descend to the Catacombs or Cemetery of this Church. We there see twelve Marble-Altars, dedicated to that Number of Saints, all who, 'tis said, were buried in this Catacomb, and were afterwards deposited under these twelve Altars. The chief are, *St. Antherus*, Pope and Martyr, a Greek, and put to death under the Empire of *Balbinus* and *Pupienus*, Anno 238; *St. Cyriacus*, *St. Fortunatus*, *St. Artemius*, *St. Nostrianus*, and *St. Quodvult Deus*; whose Heads are in Silver Bustos. 'Twas likewise in these subterraneous Places, that the Body of the great *St. Gaudiosus*, Bishop of *Bitbunia*, and one of the Patrons of *Naples*, was found: We are here still shewn the Place where he was interred, with the following Epitaph, in Mosaic, which is partly effaced by the Moisture:

Hic requiescit in pace S. Gaudiosus Episc. qui vixit Annis
Die VI. Kal. Novemb. Indiſt. VI.

“ Here resteth in Peace, *St. Gaudiosus*, Bishop, who lived,
“ &c.

We also are shewn several Heathen Urns and Monuments, and, among others, an Urn on which is the following Inscription:

Cajus Stellius Hauranus sedes tuetur ex Epicureo Gaudi vigente Choro.

At the End of this subterraneous Place is a Gate, whence we go to the great Catacombs of *St. Januarius* without the Walls.

The

The second Cimetery is that of St. *Maria della Vita*, which has little or nothing remarkable. During the Viceroyalty of the Marquis *d'Astorgas*,^{1707. Nov. 30.} which was continued from the Year 1670 till 1677, there were found, in ^{NAPLES.} this Catacomb, two beautiful antique Sepulchres, with Heathen Urns and Inscriptions; but the barbarous Workmen who discovered them, broke them into a thousand Pieces, merely through Bigotry and Superstition, before the Viceroy had notice of it. The Church of this St. *Maria della Vita* (St. Mary of Life) is pretty enough. *Gaspar Roomer*, the famous *Flemish* Painter, who built several Palaces in *Naples*, lies interred here, in the Chapel of St. *Mary de Pazzi*.^{Catacombs of St. Maria della Vita.}

The third Catacomb is that of St. *Severus* Bishop of *Naples*, whose Monument is shewn, on which the two following Verses are inscribed, to this purpose: "O Passenger! humbly venerate the Stone which thou beholdest; for here the Bones of Holy *Severus* were once deposited."^{The third Catacomb.}

*Saxum quod cernis, supplex venerare viator,
Hic Divi quondam jacuerunt ossa Severi.*

Having the Curiosity to ask the *Franciscan* Father, who was our Guide, what was become of the Holy Bishop's Body, he returned no other Answer, than that which the Angel made to the Women who sought after that of our Lord: *Surrexit, non est hic*; "He is not here, but is risen." Adding, that an Archbishop of *Naples* had taken it from them, and caused it to be conveyed to St. *Georgio Maggiore*, where it still remains, with his Episcopal Chair, found in the same Cimetery where his Body lay. We also see here the Monument of a Man whom St. *Severus* raised from the Dead, purposely to convict off fraud the Master of a Bagnio, who had sued the Widow for a pretended Debt, after her Husband's Death. There likewise is in this Catacomb, an Avenue or Passage opposite to the Catacomb of St. *Januarius*; but as all these Passages are something dangerous, no one dares to enter it that way.

The fourth and last Cimetery, is that of St. *Januarius*, *extra mœnia*, or without the Walls; so called, because this mighty Protector of the City of *Naples* was first interred there. Very near, is built a Church and an Hospital, which serves as a Lazaretto, or Pest-house, to Persons infected with the Plague, whenever that Disease prevails. Formerly the Canons, and other Ecclesiasticks of the Cathedral, were obliged to take an Oath, before the Archbishop, that they would visit personally, once a Year, this Church of St. *Januarius*. The Form of the Oath was this: "I will visit in Person, every Year, St. *Januarius*'s Church without the Walls, unless prevented by some Canonical Vocation: So help me God."^{The Catacombs of St. Januarius.}

1707.
Nov. 30.

NAPLES.

*Limina Beati Januarii extra mœnia singulis annis
personaliter visitabo, nisi præpeditus fuero Canonica
præpeditio: Sic me Deus adjuvet.*

The Ho-
spital.

At present, this Hospital serves as a Place of Confinement to the Vagrants or Beggars in the City; a Regulation made by Don *Pedro* of *Arragon*, Viceroy of *Naples* in 1666; who added several Buildings to it, for the Conveniency of the Poor. We see in the Portico of the Church some Pieces of Mosaic, by *Andrea de Salerna*, representing the Actions of St. *Januarius*; and, on the second Pillar of the Church, to the Left-hand in going in, the Bust, of white Marble, of one *Marco di Lorenzo*, Governor of this Hospital, with an Epitaph, expressive of the Gratitude of the Poor towards their Benefactor, whom they applaud for his provident Care and Beneficence towards them.

*Marco de Laurentio
Provido Abundantiae Ministro,
Hujusque Regalis Hospitii Gubernatori,
Qui adhuc moriens, pia Liberalitate, quotidianam
Pauperibus ministrat Annonam.
Hoc memoriae signum Grata Paupertas posuit.*

This *Grata Paupertas* (grateful Poor) expresses, in my Opinion, in few Words, and with a better Grace, their Gratitude towards *Marco di Lorenzo*, than a Multitude of Convents who inherited larger Possessions, or considerable Sums of Money; and this frequently to the Prejudice of the true Heirs, who sometimes want Bread. I return to the Catacombs of St. *Januarius*.

Farther
Particu-
lars con-
cerning
the Cata-
combs of
St. *Janu-
arius*.

Those of *Rome* are greatly inferior to, and not comparable to them, either for Height or Breadth. These are wide, long Galleries, cut in the Stone (of a sandy kind) one over the other, with noble Arches or Vaults, the Parterre and Sides of which are filled with Niches. I did not measure all their Dimensions very exactly; but will observe to you, that the Breadth of the Galleries is fifteen Feet broad almost every where, and twenty or twenty two high; consequently, they are much more spacious than those of *Rome*, which are but three Feet wide, at most; and five, six, seven or eight Feet high. This, doubtless, was done, to save Ground, (*Rome* having been ever exceedingly populous under the Consuls and the Emperors) and likewise on account of the Ground, which being no ways firm, the Arches would infallibly have fallen in, had their Piers or Jambs been at a great distance; which has happened nevertheless, in many Places, spite of this precaution, by the soaking in of the Rain; by which means, the different Stories of these Catacombs have been blended. With regard to the Arches of St. *Januarius*, they are about fifteen or sixteen Feet high, ten or eleven

eleven Feet broad, and seemed to have been the Burial-places of Families. I saw no Feuillures either at the Entrance of the Arches, or in the Entrance of their Niches, as in those of *Rome*; and we don't perceive any Marks of Carcasses, except of such deposited there during the Plague, which made such cruel Havock in *Naples*, Anno 1656, during the Viceroyalty of Count de *Castrillo*. I even observed, that these Carcasses seem already to be of great Antiquity; and I will venture to pronounce, that, in an hundred Years hence, 'twill be difficult to determine which are the most ancient, those of *Rome*, or these; a Circumstance which, in my Opinion, would be a Proof, that those in the Catacombs of *Rome* are not so ancient as is pretended. Further, as the Moisture which ever prevails in these Catacombs, must naturally soften, and soon reduce to Earth, all the Bones of the dead Bodies deposited in them; such as are still hard and entire, and deified on the Altars, having belonged probably to Persons who lived near these latter Ages, their Sanctity should consequently be greatly suspected, and the Zeal of those who venerate them be very much damp'd.

The Paintings in the Catacombs of *St. Januarius* don't appear to be of very great Antiquity. There are only in the Vaults (which I observed were the Burial-places of Families, and some whereof are vastly more spacious than others) some Foliages and Branches of Mandrake, with their Fruits upon them, which appear pretty ancient. In other Places are some Mosaicks and Paintings, in a quite *Gothic* Taste, as well as the Characters; and in others, I observed also some Vines and Palms, the Freshness of whose Colours shews, that these Paintings were not executed at the time that this Place was used sepulchrally; for, as 'tis an undoubted Fact that bad Exhalations corrupt the Air, this corrupted Air must necessarily have destroyed the Plaister and Colours, which are said to be as old as the primitive Christians.

Our Antiquary assured us, that these Catacombs extend to the Distance of nine or ten Miles from *Naples*; which, if true, would prove that the Heathens used to bury their Dead there: for could we suppose, with any probability, that there were Christians sufficient in *Naples*, in the primitive Times, to take up the Space of ten Miles under Ground? The same Observation may be made with respect to the Catacombs of *Rome*, which *Bozius*, who declares his having surveyed them, says that they extended forty Miles round the City. Besides, another Circumstance which proves that the Catacombs were the Burial-places of the Heathens, before they were used for that Purpose by the Christians is, that their Entrances are, both at *Rome* and *Naples*, out of the City, pursuant to the Law of the Twelve Tables. *Pompeio Sarnelli*, Bishop of *Bisceglia*, admits of this, when he writes thus concerning the Catacombs: *La cagione di questi*, &c. "The spacious Cimeteries of the City were owing to the antient Law of the Twelve Tables, which forbid dead Bodies to be interred within the City, those Persons excepted who, after some signal Victory, had received triumphal Honours. And the Christians must have obeyed the

" *Roman*

1707.
Nov. 30.
NAPLES.

Paintings
in these
subterra-
neous
Places.

Extent
and Uses
for which
the Cata-
combs
were de-
signed.

1707.
Nov. 30.
NAPLES.

“ *Roman Laws*; tho’ they now and then buried, out of Devotion, some
“ of their Martyrs in their own Houses or Gardens. These Catacombs
“ were sometimes called Cities of the Dead; at other times *Casatombe*,
“ *Catatombe*, and *Catacombe*. They likewise were termed *Grotte Arenarie*,
“ because many *Romans*, and others, used to dig the Ground, till such
“ time as they came to the Earth called by us *Puzzolana*, among the hard
“ Rocks; and made so many Streets under the Earth, that the whole
“ look’d like a subterraneous City. These were afterwards termed,
“ by the Christians, Cimiteries, from a *Greek Word* signifying sleeping
“ Places; because, as we hope for a Resurrection, this Separation of the
“ Soul from the Body ought to be considered as sleeping, rather than
“ dying.” Is not this precisely Part of what is alledged against those
who assert, that the primitive Christians dug these subterraneous Places,
to secure themselves from the Persecutions of the Heathens? Farther, is
it not vastly ridiculous to suppose, that these poor People, who were not
then very numerous, could have made Works so considerable as these
Catacombs; the digging of which must necessarily have been public, and
employed great Numbers of Men, as well as large Sums of Money? And
how can we suppose that they could hold their Assemblies, and even dwell
in Places, which stink to such a Degree, that ’tis scarce possible for a Per-
son to stay an Hour in them, without being out of Order all the Remain-
der of the Day? To conclude, it must be observed, as I hinted where I
speak of the Catacombs of *St. Sebastian*, that not one Author of the fourth
or fifth Century declares them to have been the Work of the primitive
Christians.

Why they
are less
known
than those
of Rome.

But here you will object: *Whence comes it that the Catacombs of Naples,*
which (say you) tho’ much more spacious and grand than those of Rome,
are yet so little known in Comparison of the latter? I can tell you much
more. You are to know, Sir, that the learned Dr. *Joseph Valetta* in-
formed me, that there are Catacombs near *Syracuse* and *Catana* in *Sicily*,
which surpass those of *Naples* in Size and Magnificence. That there are
some in *Malta* near the old City, the Architecture of which is, in small,
what those of *Syracuse* are in great; and that we perceive at the Entrance
of them, the Figures of Crosses and Saints; and yet, neither these Cata-
combs, nor those of *Naples*, are scarce spoke of in *Rome*. If you desire
my real Thoughts of this Matter: I presume it must proceed from a
Desire the present Romans have, to persuade the World, that the Cata-
combs in their City were the true Repositories of the Relicks of the pri-
mitive Christians; and that, had they cried up those of *Naples*, of *Syra-*
cuse, of *Catana* and *Malta*, this must have lessened the Idea entertained
with regard to those of *Rome*. To this I will add, that it might have
been observed, from this Plurality of Catacombs (all of them out of the
City, pursuant to the Laws of the Twelve-Tables) that they must have
been Burial-Places of the Heathens, rather than of the Christians. I will
observe, by the way, that I sometimes spend, for Instruction sake, an
Hour

Hour or two with Dr. *Valletta*, and that I am permitted to come to the Assembly of the *Literati* who meet at his House.

1707.
Nov. 30.

At our leaving the Catacombs of St. *Januarius*, we thought it proper to go to the famous Garden called *Poggio reale*, or royal Eminence, at only a little Mile Distance from the City; there to breathe a purer Air than that suck'd in by us, during almost an Hour, in these subterraneous Places. In our way we went into some of the principal Churches of this District. One of the most beautiful of these, is that of the barefooted Carmelites, and termed *Madre de Dio*. The Chapel, dedicated to St. *Theresa*, is splendid, and considered as one of the richest in Naples. 'Twas built from the Designs of Cavalier *Cosimo*, and painted in Fresco by Cavalier *Massimo*. The Altar-piece, representing St. *Theresa*, is by *Balducci*; and painted with so much Artifice, that one may stoop it on a sudden, to see, in a large Nich, a Silver Statue of the Saint in question. The Execution of this is admirable, as well as that of the Pillars of the Altar. The Chapel of the *Ravaschiera* Family, and the Sacristy, are embellished with beautiful pictures by *Santa-Fede* and *Andrea di Salerno*. The chief Altar is said to be the richest in Naples, both for the Workmanship and the Materials. The Eye beholds nothing but Jasper, Agates, Lapis Lazuli, Cornelians, and other precious Stones. The Tabernacle, in form of a Temple, and the two Pyramids on each Side of it, are of the same Materials, as likewise, the two Gates of the Choir, which is behind the Altar. But the finest Spectacle of all, as it appeared to me, is the Area or Place (of inlaid Work) before the Altar, and composed of the rarest Stones; the whole forming a wonderful Perspective, in the Gallery-form, of the Doric Order. The whole is heightened with a great Number of Ornaments of gilt Silver, the Execution of which is very fine. And, indeed, we are assured that this Work cost above one hundred thousand Crowns.

NAPLES.
Churches
of the Car-
melites,
the Austin
Friars, the
Capuchins,
and St.
Mary of
the Angels.

Not far from this Church stands that of the reformed *Austin* Friars, called St. *Maria della Verità*, from an old Image of the Virgin, which revealed the Truth of a very intricate Affair, after every one had tried, but in vain, to do this.

Church of
St. Maria
della Ve-
rità.

In the Chapel of the *Schipani* Family, which is the first on the right hand, is the magnificent Monument of the learned *Marius Schipanus*, a great Friend of the celebrated *Pietro della Valle*, whose Travels he caused to be printed in four Volumes 4to, which that Traveller had sent him, by way of Letters. In the following Inscription, *Schipanus* censures the Living, for so soon forgetting their deceased Friends; for which Reason, he built his own Sepulchre in his Life-time.

Chapel
and Tomb
of Mario
Schipano.

*Marius Schipanus non semel animo repetens, quam parata,
et procliva defunctorum esset oblivio, praesumpto haeredum officio
de privato sibi sepulchro vivens consuluit, Anno sacrae panegyris
M. DC. L.*

In

1707.
Nov. 30.
NAPLES.
Fine
Paintings,
Relicks,
Library of
the Capu-
chins.

In this Church are several fine Paintings by Cavalier *Lanfranc*, *Jordano*, and Cavalier *Calabreze*. The Pulpit, and the Eagle supporting it, are of very fine Walnut-tree Wood, as also a magnificent Press in the Sacristy, filled with small Figures, representing the History of St. *Austin*, and St. *Monica* his Mother. Herein are kept, among a vast number of other Relicks, a piece of the true Cross, a Palm long and proportionably broad, with a Piece of the Thorns from our Saviour's Crown; likewise a Fragment of St. *John Baptist's* Belt, the whole given by *Selim*, Son to *Mahomet II.* who turned Christian, and was called *Don Francesco Ottomanno*.

A little farther is that of the Capuchins, termed of the *Conception*, otherwise the *New St. Ephraim*. The Convent is seated very agreeably, and has beautiful Gardens, given to these good Fathers by Prince *de St. Severo*. In this Convent is a good Dispensary, a very spacious Infirmary, wherein is room for above two hundred sick Persons, and a most noble Library, bequeathed to them by *John Baptist Centurione*, a *Genoeze* Senator, as we learn by an Inscription, in which the Fathers speak with the utmost Humility of themselves, and very gratefully of their Benefactor.

D. Joanni Baptistae Centurioni Patritio Genuensi Praeclarissimo, Neapolitanae Provinciae Fratres minores Capucini ob donatam huic Coenobio locupletissimam Bibliothecam, pro virium imbecillitate, exiguum ad tam insigne beneficium hoc grati animi monumentum, aeternum pro tam benè de se merito deprecaturi posuerunt.

This Library contains a Multitude of good Books, collected by the learned *Antonio Clarelli*, an Academician of *Naples*, whom *Centurione* sent, at his own Expence, to the principal Cities of *Europe* for this Purpose. There likewise are some pretty good MSS. but no very scarce ones. The Church is very plain, as those of the Capuchins; but nevertheless adorned with good Pictures, by *Lama*, *Buono*, and *Matteo Tomar*, a *Flemish* Painter, who exercised his Pencil on nothing but Night-pieces, and such-like Subjects. We here see also a Christ, who was struck with Lightning, with the following Distich writ on this Accident.

A Christ
struck by
Thunder.

*Fulmine, quo Christi tacta est, ut cernis, Imago
Peccator orans sic feriendus erat.*

The last Verse alludes to a Man, who, happening to be praying before this Crucifix, escaped unhurt. Our Conductor show'd us, near this Convent, the House in which the celebrated *John Baptista Porta* resided, and writ his various Works.

At some Distance from hence, in a Place called *Montagnola*, is the Church and Convent of St. *Mary of the Angels*, belonging to the reform'd *Franciscan* Fathers. Its Situation is charming, and the Prospect wonderful.

ful. Cavalier *Cosimo* was the Architect of this Edifice ; and on the Facade of the Church is an excellent Statue of St. *Francis d'Assisa*, by *Cosimo* also, over a Portico supported by Granit Columns. The high Altar is all of Marble of the finest kinds ; and the dead Christ under it by *Carlo Fanzago*, Son to Cavalier *Cosimo*. The latter died very young, otherwise he, (as his Father confessed) would have surpassed him in his Art. The Crucifix, and the Statues of the Saints of the Order, were by a Brother *Coupechoux*, named *Fra Diego de Palermo*, who at his Death was reputed very pious. The Pulpit and Holy-Water Vase are of Marble, and very finely executed ; and the Cloister is painted by *Bellisario*. The Steeple, if finished, would be one of the finest in *Naples*.

1707.
Nov. 30.
NAPLES.

There are a great Number of Gardens on *Montagnola*, and in the Neighbourhood of it ; but the most remarkable of all is that of *Poggio reale*, but a Mile from the City, without the *Capuan* Gate, and in the Road to *Acerra*.

We go to it through a long and wide Visto of Trees, adorned with several Fountains, embellished with Marble and Shell-work, by different Viceroys. 'Twas formerly called *Il Dogliolo*, the Scene of Delight of Queen *Jane I. Ferdinand I.* and *Alphonso* his Son, added several Apartments to it, of which *Majano* was the Architect. The four Corners of this Palace were flanked by so many large square Towers, wherein were Staircases, Rooms and Cabinets ; which communicated one with the other by four open Porticos ; so that the Breadth of this Palace was double its Length. 'Twas all painted, both within and without, by the Brothers *Pietro* and *Polito del Donzello*. At present this sweet Spot is in a miserable State ; and 'tis owing to the Negligence of the Viceroys, that Time has ruined the greatest part of it ; so that we may now very justly say, *Quì fu Poggio Reale* : " This was once *Poggio Reale*." Its bad Air, occasioned by the neighbouring Marshes, may also have contributed to its being abandon'd.

Entring its Ruins, we see a Place which formerly was a Bath, surrounded with Porticos, supported by four thick Pillars, and sixteen Columns of the Composite Order. At the End of the Portico, on the Right-hand, are two Doors ; one through which Queen *Jane* brought in such as were to give her Pleasure ; and the other under which was a Trap-door, by which they were turned out, when she was satiated with them ; and whence these hapless Victims fell into so deep a Hole, that they certainly beat out their Brains. We likewise see some Parlours, and a Closet, both painted in *Fresco*, descriptive of certain Events which happened under her Reign ; and, among others, the Ceremony of her Coronation ; but the whole is greatly damaged. The Gardens were formerly pretty magnificent, they being adorned with Fountains, with a Multitude of *Jet-eaus* and Statues ; but the first are dry, and the last have been carried away. Among several antique Marbles, I observed one, on which the four following Verses are writ ; and which, doubtless, had belonged to a Fountain, where stood the Statue of a sleeping Nymph.

T R A V E L S

*Hujus Nympha loci sacri custodia fontis,
Dormio, dum blandae sentio murmur aquae.
Parce meum quisquis tangis cava marmora, somnum
Rumpere; sive bibas, sive lavere, tace.*

“ Nymph of the Grot, these sacred Springs I keep,
“ And to the Murmur of these Waters sleep;
“ Ah! spare my Slumbers, gently tread the Cave!
“ And drink in Silence, or in Silence lave!

Mr. POPE.

Queen
Jane a-
mazingly
lascivious.

We also see here a large Pond, stocked with Fish of every kind, which have been kept alive; with some Fountains. There is one among the rest, in the Middle whereof is a little Dome of white Marble, supported by four Pillars, between which (we are told) Queen *Jane* used to stand, whenever she was hot. On this occasion, the Ladies, who accompanied her, used to pour great Quantities of Water over her Body. 'Tis added, that her Constitution was so excessively hot, that if she sat but a Quarter of an Hour on the Grass, it would be dried up like Hay. This surely must be amplified: But 'tis certain, that all Historians who write on this Princess, describe her as excessively libidinous; in short, a second *Messalina*, tho' she had been married to four Husbands. But supposing this true, can we justly charge her with all the Guilt which might accrue from that Vice? This I would not venture to decide. I remember to have somewhere read a Letter from the famous *Cleopatra*, to the Physician of *Marc Antony* her Husband; wherein, after setting forth her Malady, which was the same as that objected to Queen *Jane*, she intreats him to inform her of some Remedy; protesting she had employed a Multitude for that purpose; but that these had no manner of effect upon her Constitution. It must certainly have been this which prevailed in *Messalina*, since *Juvenal* affirms that she prostituted herself to all the Porters at *Rome*, in the most infamous Brothels.

— tamen

————— *tamen ultima cellam*
Clauset adhuc ardens rigida tentigine vulvae,
*Et lassata viris, nondum satiata recessit. **

That is ;

“ At length when friendly Darkness is expir’d,
“ And every Strumpet from her Cell retir’d ;
“ She lags behind, and ling’ring at the Gate,
“ With a repining Sigh submits to Fate :
“ All Filth without, and all a Fire within,
“ Tired with the Toil, unsated with the Sin.

DRYDEN.

And not to go so far for Examples of what I here assert, did not one of the most beautiful Women in *France*, Wife to a very considerable Gentleman of the Long-Robe, worshipped by her Husband, and disposing of his Estate at Will; a Woman of a transcendant Genius, and who died with the most heroic Sentiments ; did we not, I say, see this very Woman, so little Mistress of her Will or Constitution, as to be dragged away by it to the most infamous Houses, where she did not scruple to give up her Charms to all the Footmen of her Husband, who idolized her? ’Tis not but that she herself frequently acknowledged the Vileness of her Conduct, and was ashamed of it; but her *abominable Constitution* (these are her own Words) *dragged her to these shocking Scenes, spite of herself*; and added,

A a a 2

that

* ’Tis well known that *Juvenal* wrote his Satires, rous’d by his Indignation against Vice ; but our learned Traveller seems to deliver himself in such Terms, as tho’ there was no Guilt in this shocking Conduct of *Messalina* and Queen *Jane* ; which cannot be of any good Tendency: But how differently does our great *English* Satirist speak of Things of this kind ?

“ Know all the Good that Individuals find,
“ Or God and Nature meant to meer Mankind ;
“ Reason’s whole Pleasures, all the Joys of Sense,
“ Lie in three Words, *Health, Peace, and Competence.*
“ But Health consists with Temperance alone,
“ And Peace, O *Virtue* ! Peace is all thy own ;
“ The Good or Bad the Gifts of Fortune gain ;
“ But these less taste them, as they worse obtain.
“ Say, in Pursuit of Profit or Delight,
“ Who risk the most, that take wrong Means or right ?
“ Of Vice or Virtue, whether blest or curst,
“ Which meets Contempt, or which Compassion first ?

Mr. POPE’s *Essay upon Man.*

1707.
Nov. 30.

NAPLES.

that she knew herself to possess an heroic beneficent Soul, inclined to Virtue, and quite independent on her Body, which she called her Brutal Machine. Queen Jane must have been strongly sensible of the invincible Force of her lustful Constitution, since she had caused to be represented, on the Freeze of the little Dome under which she used to bathe, small burning *Vesuvius's*, in the midst of the Waters; as denoting, that all the Water of this Fountain was not capable to extinguish the Fire which raged in her. There was formerly a Wood or Grove, which extended from *Poggio Reale* to the Sea; where the Kings of *Naples* used to take the Diversion of Hunting; but 'tis now nothing but Marsh-Ground, and little Gardens, as far as *St. Magdalen's Bridge*.

Monte del
Trecco, or
Monte del
Trecco, or
Lautrecco.
History of
the fa-
mous Ge-
neral so
called.

Returning to the City, we passed along the Side of a Hill, usually called *Monte del Trecco*, or *Monte del Trecco*, or *Lautrecco*. This Hill was so named from Viscount *de Lautrecco*, *trec Odet de Foix*, one of the most renowned Captains of his Age; who having besieged *Naples* by Order of his Sovereign *Francis I.* encamped on this Hill, and the Neighbourhood of it. This great Man being unwilling to destroy so beautiful a City with his Artillery, resolved to demolish the Aqueducts by which fresh Water was conveyed to *Naples*; thereby to force the Inhabitants and Garrison to surrender. He accordingly put his Project in Execution, and turned off the Waters into the neighbouring Fields; not considering that there were Springs enough of fresh Water in the City, sufficient for the Use of the Inhabitants. However, this Inundation proved the Destruction of his Army; for these stagnating Waters corrupting, during the violent Heats, infected the Air to such a degree, that, after carrying on the Siege during four Months, the greatest Part of the Soldiers, and himself likewise, perished by the Contagion.

Departure from Naples. Chiaja, or Strada di Medina Cœli. Beautiful Strand of Chiaja, and fine Embellishments. Pausilypo Hill. Sannazarius's House. Some Account of him. Church of St. Maria del Parto. Sannazarius's Monument. Verses on that Poet by Tibaldeo and Father Guiccardin. The first Piece of Oil-Painting. St. Mary's Church. Cruelty of an old Roman. St. Maria de Piedi Grotta. Epitaphs. Particular Description of Virgil's Tomb. Horrid Action of the Physicians of Salerno. Strange Resolution of a Spanish Nobleman. Conjectures concerning the first Digging of Pausilypo. Its Extent. Errors of various Travellers concerning it. Bosco d'Astrone, and Bath of St. Germain. Grotto delli Cani particularly described. Common Experiments made in it. Extraordinary Experiments made by the Author. Lake of Agnano. Island Nisita, anciently Nefis, Particulars concerning it.

WE set out from *Naples* about Noon in Calashes, accompanied by our excellent Antiquary, in order to go and visit the Curiosities of *Puzzuoli, Baie, Cumæ*; and all that Tract of Country extending to the Promontory of *Misenus*. As we have determined to employ more than one Day in examining the Curiosities and Wonders of Nature found every where here about; we, before our Departure, provided ourselves with all things necessary for making some few Experiments, (to the best of our Abilities) in order to examine, with our own Eyes, whether the several things told concerning these Places are true. Thus furnished, we came through the City by the Gate of *Chiaja*, formerly *Porta Petruccia*; and we travelled, during some time, with great pleasure, along the delicious Strand or Shore of *Chiaja*, now called *Strada di Medina Cœli*: 'Twas so called from the last Spanish Viceroy but one, Don *Lewis de la Cerda*, Duke of *Medina Cœli*, who not only caused it to be paved, but embellished it with a long Visto of Trees, and a great Number of Fountains; on one of which is the following Inscription:

Carolo II. Regnante.

*Hic ubi pulvereo squalebat Olympia tractu,
Nunc hilarant fontes, strataque saxa viam,
Quam Ducis adjuta auspiciis, opibusque dicavit
Medinæ Cœli nomine Parthenope.*

*Excell. Dom. D. Ludovico de la Cerda Medinæ Coeli Duce, Prorege.
Civitas Neapolis, Anno M. DC. XCVII.*

1707.
Dec. 1.
NAPLES.
The beautiful
Strand of
Chiaia.

This beautiful Strand, according to some *Neapolitan* Historians, was anciently called *Portumnus*, and *Olympia*, on account of the *Olympic* Games, celebrated there by the ancient *Greek* Founders. 'Tis now the most agreeable Quarter of the City. The Softness of the Air breathed there; and the Coolness of the Sea, whose Billows advance within an hundred Paces of the Houses, and whose vastly extensive View has a most beautiful Effect upon the Eye, prompted the *Neapolitans* to build there a great Number of Palaces, adorned with magnificent Gardens; the Trees in which, either blooming or bearing Fruit in every Season, embalm the Air with a delightful Perfume. The chief Palaces are those of the Princes of *Bisignano*, *de Satriano*, *Ischitella*, *Trebisaccio*, and *Belvidere*; of Duke *di Caivano*, of the Marquisses *Cioffo* and *della Valle*; and of Counsellor *Gaeta*, Son of the Regent or Principal of the Royal Chamber. Over the Gate of the last mentioned, are the following Words, in large Characters; expressing the Satisfaction with which *Gaeta* left the Tumult of Cities, and the Hurry of the Bar.

Antonius de Gaeta
Procul ab urbe, procul à Foro
Sibi posuit.

This
Strand
embellish-
ed with
Churches
as well as
Palaces.

This Strand is embellished with a great Number of beautiful Churches, as those of St. *Catharine* of the *Franciscans*; of St. *Joseph* of the *Jesuits*, rich in Marbles and Paintings; of St. *Maria à Capella*, an Abbey, of which Cardinal *Ottoboni* is the Commendatory Abbot; *della Vittoria*, of the *Theatins*, built by Don *John* of *Austria*, after his Victory at *Lepanto*; of St. *Roch*; of St. *Leonard*, standing on a Neck of Land, which advances pretty far in the Sea; of St. *Maria della Neve*, a Parish built by Mariners; and *Capella Vecchia*, of the Canons Regular of St. *Saviour*. Not far from this Church is the Cavern called, antiently, *Antrum Serapidis*, of which *Sannazarius* speaks somewhere, as follows: *Æquoreus Platamon, sacrique Serapidis Antrum*. This long and delightful Strand terminates at a Fountain, where stands the Bustos of *Virgil* and *Sannazarius*; as likewise at two Roads, one whereof goes towards *Mergillina*, and the other towards St. *Maria de Piedi-Grotta*, where the *Pausilypo* begins. We struck into the former, (on the Left) to take a View of Part of the so much boasted Beauties of this Hill. 'Tis certain, that no Place can scarcely be more delightful. Every where we perceive Hills and Declivities covered with Vines; Olive, Lemon, Orange, and Fruit-Trees of every kind; the whole Tract being perfectly well cultivated. This beautiful Scene is heightned by a Multitude of fine Churches and Country-Seats; from most of which is a Prospect on the Sea, the Islands, Mount *Vesuvius*, and other neighbouring Places. *Pausilypo* stretches four or five Miles along the Sea, with a Point, in Form of a Promontory, which enters it; the only Road for those who travel from *Naples* to *Pozzuoli*, *Baia*, &c. being by the famous *Grotto*, of which men-
tion

Pausilypo
Hill.

tion will be made afterwards. The chief Houses which embellish it, are those of Duke dell' *Isola-Bonito*, of *Cantalupo*, of Prince della *Pietra*, of *Muscettola*, della *Roccella*, of Duke de *Vietri*, of Duke di *Maddaloni*, called la *Goletta*, built as that famous Fortress was anciently; of the Duke of *Nocera*, of the Princes of *Tarsia* and *Colobrano*. Among them is a very pretty one, belonging to my excellent Friend Dr. *Joseph Valetta*; besides a Multitude of others; all which embellish this Spot to such a degree, that an Italian Poet did not scruple to boast, *that it was a Piece of Heaven which fell upon the Earth*:—*Egli è un pezzo di Ciel caduto in Terra*; and another Poet makes the following Wish, wherein he applauds *Virgil*; and concludes with observing, that the Shore had frequently beheld *Calliope* dictating Verses to that great Poet, her Favourite:

*O utinam ille suo me fistat numine sancto
Ad fortunati littora Pausilypi.
Littora divino quondam celebrata Maroni,
Et patrio Minci flumine cara magis.
Littoraque toties viderunt Calliopeam
Distantem vati carmina docta suo.*

That of the famous Poet *Sannazarius* stood eastward, on a Point which House off-projects a little way into the Sea. He called it *Mergillina*, from the Verb *Mer-* *Sannaza-* *gere*, (to plunge or immerse) because we thence see the Fish leap and duck in *rius*. the Water. This House was given him by *Frederic* the last King of *Naples*, of the *Arragonian* Family. He was that Monarch's Secretary, and thank'd him for his Gift by the following Epigram; in the Close of which he tells this King, that he before had made him a Poet, and then made him a Husbandman.

*Scribendi studium mihi tu, Frederice, dedisti,
Ingenium ad laudes dum trahis omne tuas.
Ecce suburbanum rus, & nova prædia donas,
Fecisti vatem, nunc facis Agricolam.*

'Tis also in this House that he wrote the fine Ode, which opens with the Praise of its beautiful Situation; and where he observes, that after it had been the Delight of Kings, 'twas become his Seat, in which he, leaving the hateful Contentions, &c. in Cities, could sound his Lyre in Peace.

*Rupis ô sacræ, pelagique custos
Villa, Nympharum domus, & propinque
Doridos; Regum decus unâ quondam
Delitiæque.*

Nunc

T R A V E L S

*Nunc meis tantum requies camænis,
Urbis invisæ quoties quærelas,
Et parum fidos popularis auræ
Linquimus æstus, &c.*

Part of
Sannazarius's
Story.

After *Frederic* withdrew to France, *Philibert de Châlons*, Prince of Orange, and Viceroy for *Charles V.* demolished Part of *Sannazarius's* House, which he had very much beautified. The Uneasiness this gave him, made him turn it into a Church, which he dedicated to the Delivery of the Blessed Virgin; after employing twenty Years there, in composing his beautiful Poem on the Virgin's Delivery, (*De Partu Virginis*) as he himself hints in the Beginning of it, addressed to the Virgin *Mary*.

*Tuque adeo spes fida hominum, spes fida Deorum
Alma Parens, quam mille acies, quæque ætheris alti
Militia est, totidem currus, tot signa, tubæque,
Tot litui comitantur, ovantique agmina gyro
Agglomerant: niveis tibi si solennia templis
Serta damus: si mansuras tibi ponimus aras
Exciso in scopulo, fluctus unde aurea canos
Despiciens celfo se culmine Mergilline
Attollit, Nautisque procul venientibus offert:
Si laudes de more tuas, si sacra, diemque
Ac coetus latè insigneis, ritusque dicamus,
Annua felicitis colimus dum gaudia partus:
Tu Vatem ignarumque viæ, insuetumque laboris
Diva mone, & pavidis jam læta allabere coeptis.*

Farther
Particulars.

He made a Present of this Church, (having endowed it with an annual Revenue of Six hundred Ducats) to the *Servites*, who afterwards built a Convent on that Spot; and retired to *Rome*, where he died. Being informed, when expiring, that the abovementioned Prince of *Orange* was killed, he spoke the following Verse, made by him *extempore*, and died.

La Vendetta d' Apollo hà fatto Marte.

That is;

“ *Mars, for Apollo, has great Vengeance taken.*”

He wrote two Epitaphs for himself; the first when, being very young, he had like to have been snatched away by a violent Fever.

Epitaphs;

*Ætius hinc jaceo: Spes mecum extincta quiescit:
Solutus de nostro funere restat Amor.*

The

The other was composed at a Time that he was oppressed with Evils, and wished for Death every Instant. The following Verses were addressed by him to his Friends, whom he ordered to cause the two last (wherein he bids his buried Ashes rejoice; and says, that his wandering Shade is free from Sorrow) to be engraved on his Tomb:

*At nos incertis cæci jactamur in undis,
Ducimus & nullo tempora consilio.
Et quisnam mihi nunc longos optaverit annos,
Cum videat vitæ tædia tanta meæ?
Non me Sisyphio superent impulsæ labore
Saxa, nec infernis dolia adacta vadis.
Et Tityi rostro cedit mihi vultur obunco,
Pomaque Lethæis risa sub arboribus.
Vos igitur qui me victum jam fletis Amici,
Sic mea compositis cædite busta notis:*

* Actius hic situs est: cineres gaudete sepulti:
Jam vaga post obitus umbra dolore vacat.

His Body was brought back to Naples, as appointed by his Will, and buried in the Church of the *Servites*, built on the Ruins of his House of *Mer-gillina*; and enlarged by *Camillo Mormile*, his Heir.

Church of
St. Maria
del Parto.

This Church is not very large, but pretty enough: We there see, at the Foot of the first Altar, on the Right-hand as we enter, the white Marble Monument of a Bishop of *Ariano*, with the following Epitaph:

*Carraffæ, hic alibique jacet Diomedis Imago,
Mortua ubique jacet, vivaque ubique manet.*

The Picture representing St. Michael the Archangel, who has the Devil under his Feet, and pierces him with his Lance, is by *Leonardo da Pistoja*. 'Twas painted on occasion of a Woman of Quality, who falling distractedly in Love with the Bishop of *Ariano*, was ever repulsed by him, tho' she exerted her utmost Endeavours, in order to delude him. We are assured, that the Picture of the Devil was drawn from the Face of the Lady in question. Over the Entrance of the Choir is the following Inscription, in Praise of *Sannazarius*, and of Father *Angelus Maria Nappi*, who greatly embellished this Church.

A curious
Picture of
St. Mi-
chael.

*Sacram hanc aedem Actii Sincerii Sannazarii Domicilio, Poesi, Tumulo,
illustrem, elegantibus picturis, ac pavimento Lithostrato, P. An-
gelus M. Nappi Neap. anno M. DC. IC. quod propriis expensis il-
lustrariorem*

VOL. III.

B b b

* Sannazarius changed his Name to Actius Sincerus.

1707.
Dec. 1.

NAPLES.

Sannazari-
us's
Monu-
ment.

*lustriorem reddi curaverit, caeteri bujus conventus alumni Fratri
suo benemerenti P. P.*

The last mentioned Father caused the whole Choir to be painted in Fresco by *Rossi*. We there see, among other things, a Mount *Parnassus*, and other profane Particulars, which little suit a Convent-Church, nor the Statues and Bas-Reliefs on *Sannazarius's* Monument. 'Tis at the Bottom of the Choir, and made of very beautiful white Marble: On the Top of it is the Busto of this great Poet, crowned with Laurel, (between two little Angels) with these Words under it: *Aetius Sincerus*. Lower is a large Square Basso-Relievo, in which *Neptune* is represented with his Trident, with two Satyrs and two Nymphs; all which allude to his piscatory Eclogues, to his satyrical Epigrams against some Popes and Noblemen of Figure, and to his *Arcadia*. On each Side are seated two large Statues, the one representing *Apollo*, and the other *Minerva*; which are palm'd upon the Ignorant and Vulgar for *David* and *Judith*, for fear they should be scandalized at seeing Heathen Deities in a Christian Church. But what shocks me is, that the Author of the *Mercurius Italicus*, tho' a learned Man, should yet have mistaken these Statues of *Apollo* and *Minerva*, for what the Vulgar suppose them. Over the Bas-Relief is D. O. M. and underneath, this Distich, which Cardinal *Bembo* wrote under it; he thinking that which *Sannazarius* had made for himself a little too free for the Occasion. Here follows that of *Bembo*:

*Da sacro cineri flores: hic ille Maroni
Sincerus Musâ proximus ut tumulo.
Vixit Ann. LXXII. Obiit A. D. M. D. XXX.*

That is;

" Here lies *Sincere*, (let Flowers the Place perfume)
" To *Virgil* next in Verse, as next in Tomb.

Mr. WRIGHT.

Errors of
Mr. Mis-
sen.

Tho' the Monument is dated 1530, (as for the Year in which *Sannazarius* died) yet all the Historians say that this happened two Years later. Mr. *Misson* says, that he died aged Sixty-two, instead of Threescore and twelve; and places his Monument in one of the Chapels of the Church, tho' it really stands in the Choir. By the way, 'tis to no purpose that the *Servites* declare, (to do Honour to their Order) that this Monument was executed by *Fra Gio Angelo Poggi-Bonzo*, of their Order; and accordingly have engraved the following Words over it: *F. Jo. Ang. Or. S. Fa. i. e. "Frater
" Joannes Angelus Ordinis Servitarum faciebat; (Executed by Brother John
" Angel, of the Order of the Servites.)"* The two Statues of St. *James* and St. *Nazarius*, which are really by this Brother, plainly shew the contrary,
by

by the little Resemblance, with regard to the Workmanship, there is between them and *Sannazarius's* Monument, which was certainly performed by *Santa-Croce*. 'Tis true, indeed, that this excellent Sculptor happening to die before the Statues of *Apollo* and *Minerva* were quite finished, Brother *Gio Angelo* finished the polishing of them. *Capaccio* falsely calls the Sculptor of this Monument *Fra Giovanni Montursolo*.

1707.
Dec 1.
NAPLES.

The Writer was not much out, who affirms that *Sannazarius* built two Temples to the Blessed Virgin, viz. his real Temple or Church, and his beautiful Poem *de Partu Virginis*. 'Tis *Tibaldeo* who expresses this Thought as follows :

*Virginis intactæ Partum ; Partumque videbis
Actia quem docto pectore Musa dedit.
Admiranda ambo : humanæ fuit illa saluti
Utilis ; humanis hic fuit ingeniis.*

*Tibaldeo's
Verses on
Sannazarius.*

You know that *Actius Sincerus* was a poetical Nickname, which *Sannazarius* took at the Solicitation of *Jovianus Pontanus*, who likewise had changed his own ; and that his true Name was *Giacomo Sannazaro*, a Nobleman of the *Seggio* of *Porta Nuova*. *Marcellus Palingenius*, another great Poet, did the same. Tho' Cardinal *Bembo's* Distich is very pretty ; yet, methinks, the Epitaph which Father *Guiccardin* wrote upon *Sannazarius*, is vastly more noble ; every Distich in it being expressive of a very ingenious Thought. *Guiccardin*, after declaring, that *Sannazarius*, an excellent Poet, lies interred beneath that fine Monument, bids the Earth shoot forth Verdure ; the Passenger strow Flowers ; the Muses shed Dew on their Poet ; the Springs and Rivulets murmur gently, and lull him in sweet Slumbers ; the Billows not to roar ; *Æolus* to restrain every furious Wind ; and *Vesuvius* to shine, and cast forth Flames for ever, in honour of the Poet. 'Tis as follows :

*Actius hoc recubat nitido sub marmore vates,
Cui radians Phoebus laurea ferta dedit.
Hic vernet Tellus, flores tu funde viator,
Vatemque irroret docta Camœna suum.
Huc Rivi, huc Fontes tenui properate susurro,
Ut Vati obveniant somnia grata meo.
Æquora, bacchantes ultrò compefcite fluctus,
Ut Littus dulci murmure plaudet Io.
Æolus obscurum ventos impingat in antrum,
Ne sacros Cineres dissipet Aura furens :
Sique, Veseve, tuis gaudes splendescere flammis,
Sis Vati, æternum Lampas honora meo.*

*Epitaph
by Guic-
cardin.*

1707.
Dec. 1.
NAPLES.
The first
Picture in
Oil.

I forgot to observe, that we are shewn, in a little Chapel of this Church, at the Entrance of the Choir, on the Right-hand, an *Adoration of the Wise-men*, which *Vasari* affirms to be the first Picture in Oil, by *John of Bruges*. 'Tis added, that it hung in the Gallery of *Frederic*, who gave it *Sannazarius*. We there see likewise the following Epitaph, which does honour to *Mergillina*; we being informed, that the Person buried there was so fond of this House, that he, when sick, would be carried thither, and breathe his last in it:

Fabricio Manlio Nobili Barolitano
Magnae spei Juveni
Camillus Pater munus Lachrymabile P.
Hic adeo Mergillinam adamavit,
Ut ad eam Infirmus ferri,
In ea mori, in ea sepeliri voluerit.
Obiit Ann. M. D. LXI.

The Learned *Pontanus* has also celebrated his Friend *Sannazarius's* House, on several Occasions, in his Poems; and particularly in the following Verses (of his *Horti*) in which he paints its beautiful Situation by the Sea, the Wine it produces, its delightful Shades, and the Temperature of the Air:

Verses on
Mergil-
lina.

Qualem praerupti sub vertice montis, adeo
Littore, secessu in molli, sub rupe cavata,
Et Baccho felix, felix Amathuside myrto
Frondenti, et Lauro Neptunia Mergelline
Laeta colit, non aestus eam, non frigora tentant.

There are several other Convents and Churches on *Pausilypo* Hill; and, among others, that of *St. Maria à Fortuna*, built on the Ruins of a Temple dedicated to *Fortune*; where was found an ancient Marble, with this Inscription:

Fortune.

Vesorius Zoilus, post assignationem AEdis Fortunae, signum
Pantheum sua pecunia D. D.

This delightful Hill was very much frequented by the old *Romans*, who used to come hither, to unbend themselves after the Hurry of Business: And indeed 'twas called *Pausilypus*, à curæ moerorisque cessatione.

Cruelty of
an old
Roman.

I remember to have read in *Dion*, that *Vedius Pollio* had a magnificent Villa on Mount *Pausilypus*, with a large Reservoir or Pond, in which he kept a great Number of Lampreys, to which he used to throw such of his Slaves as had committed a Fault. He adds, that once upon a Time when he treated *Augustus* at Supper, the Person who superintended the Buffett, broke, by mischance, a Glass of very great Value; upon which *Pollio* commanded

commanded him to be immediately cast to the Lampreys. The unhappy Man addressed *Augustus*, whom he begged to interceed for him ; which the Emperor did, and observed to *Pollio* the Cruelty of such an Action ; but perceiving that his Anger was not abated ; *Well*, says *Augustus*, smiling, *since you persist in your Resolution, order all the Cups and Glasses hitber, like to that which this unhappy Fellow has just now broke, and let us be served in them till our Banquet is ended.* This Order being executed, *Augustus* rose from Table, and broke them all to Pieces ; he declaring, that all the Glasses in the Universe, were not of so much Worth as the Life of the meanest Wretch ; saying which, he supp'd at Ease, without saying a Word more of this Affair. This little Mortification was of more Service than *Augustus's* Remonstrance, it curing *Pollio* of his barbarous Frenzy. This Roman died some time after, and bequeathed Part of his Possessions to *Augustus*, and, among other Things, his *Villa Pausilypi* ; but this Monarch, abhorring a House where so many ill-fated Creatures, had lost their Lives, for very slight Faults, caused it to be demolished, and the finest Materials in it to be brought to *Rome*, and raised with these *Julia's* Portico.

After viewing the principal Curiosities of *Pausilypi* Hill, we returned to the Church of *St. Mary de Piede Grotta*, thus called from its standing at the Foot of the Grotto, which passes under that Mountain. There is nothing remarkable in it, except some Pictures by *Santa Fede*, and by *Corberghen*, a *Flemish* Painter. Among a great Number of Epitaphs, I took notice of the following, in which are some *Spanish* Rhodomantades, with regard to the Valour of the deceased, on which vast Encomiums are bestowed.

Joannes d'Orbinus hic situs est, qui summo corporis atque animi vigore bella gerendo Caesari victorias, Hispaniae decus, sibi et nomen cum immortalis gloria comparavit. Rodericus Ripalta amico Benemerenti pos. Anno sal. 1531.

Epitaph
in the
Rhodo-
montade
Stile.

*Aere fuit fusus quem cernis marmore princeps,
Jussit Parthenope Martia bella timens.*

To explain these two Verses to you, I must observe, that the Monument and Statue of this Hector were formerly of Brass ; but *Alphonso I.* wanting Artillery, melted them down, and put Marble in their stead. His Friend *Ripalta*, who was Quarter-master General had his Turn ; and was buried on one Side of him. It appears that he was shot in the Breast by a Musket-ball, and bewail'd by his Wife with incessant Tears.

*Qui sic moritur, non extinguitur.
Roderico Ripaltae Hispano, genere Navarreo, peditum
ductori strenuo, atque Castrorum Praefecto. Qui sub Imp.
Caroli V. Caes. auspitiis, dum disiecta Cberil moenia re-
cognoscit, ab defensoribus Archibussii ictu pectus transfoditur.*

Inscrip-
tion men-
tioning a
second
Ephesian
Matron.

Cujus

T R A V E L S

*Cujus ossa Ferdinandus frater Neapolim referenda curavit.
Francisca via Campo conjugii concordiss. lacrymis jugiter
manantibus P. vixit Ann. XXXV. Men. VII. D. X.
obiit Cal. Nov. M. D. XXXVI.*

Nevertheless this Lady, spite of her incessant Tears, acted the same Part with the *Ephesian* Matron, I mean that she got a second Husband quickly. However, she buried him likewise; and would have her Body deposited near that of her first Husband, as we are told in the Epitaph of the second. These several Tombs are to the right and left of that of the brave Don *John d'Orbino*. We so seldom see the Title of *Vir integerrimus* (a Man of the utmost Probity) to a Trader, and especially to one of *Ragusa*, whose whole Life was spent in Voyages, that I will transcribe what follows, found in the same Church.

Marinus Pascalius, seu Matulinus Raguseus, maritimis semper mercaturis, uti ejus majores, ab Adolescentia honeste versatus, vir INTEGERRIMUS, hic tandem ab undis, et ab aestu tutus requiescit. Paschalis filius Genitori opt. multis cum lacrimis pos. M. D. LXVIII. &c.

Poor Observation of the Author of the Journal.

Coming out of this Church, we began to ascend by a winding Way, which leads to the Grotto of *Pausilypo*, and *Virgil's* Tomb. The author of the Journal observes, that no other People but the Romans, could have cut out this Road, whereby an easier Access is had to the Summit of the Mountain. But he would not have made so random an Assertion, had he read the following Inscription, which shows that the upper Part of this Road, (the rest of which was antiently begun by *Cocceius*) was dug in 1643, by Command of a Duke of *Medina Cæli*, and Viceroy of *Naples*.

Philippo IV. Regnante

Collem pendentibus semitis inaccessum, olim à Cocceio Xerxis æmulatione perfossum, ascensu facilem, curribus pervium reddidit D. Ramirus Gusmanus Dux Medinæ de las Torres, Princeps Hostiliani, Dux Sablonetae, ac Neapolis Prorex.

VIATOR.

Ne opus heroicum ambigas, via ad ardua, quasi ad superos strata est Anno à Christo nato.

CIO. IO. C. XLIII.

Virgil's Tomb not mentioned by the Journalist.

The abovementioned Writer is so inaccurate, that he does not speak a single Word of *Virgil's* Tomb; and yet every School-boy in *Naples*, knows that it is above the Entrance of the Grotto of *Pausilypo*. It is not, indeed, visible to Persons who stand below; not to mention that *Biondi* and *Razzano* declared they could never find it. Probably this was owing

to

to their having ignorant Guides ; but ours, who is of a quite different Character, made us alight, and ascend by a Way which leads to Duke de *Pescolanciano's* House ; whence we came, through a narrow, but commodious enough Path, to the Spot where stands the Sepulchre of the Prince of *Latin* Poets ; that is, above the Entrance of the Grotto of *Pausilypo*, on the left hand. This Sepulchre is a small square Mausoleum, with three Stories, which diminish from the Bottom upwards. 'Tis partly covered with Ivy, wild Fig-trees, and Brambles, which have taken Root there ; and, on the Top of it is a Lawrel-tree, that seems to crown it. 'Tis even affirmed, that the Body or Trunk of this Lawrel-tree having been broke by the Fall of a large Tree, which a high Wind threw upon it, it nevertheless shot up again, as it now appears. I cut, out of Curiosity, some small Branches of this Tree (by paying a few *Gugli*) which I flatter myself you'll accept with greater Pleasure, in case I should have the good Fortune to present you with them, than if I were to offer you some rich Jewel.

1707.
Dec. 1.
NAPLES.

In the Front is a Door, with a Window over it ; but as the Hill is too steep for Persons to enter on this Side, a Hole has been made in the Wall on that opposite to it. As I was going into it by this Hole, I perceived, three Paces from me at the Foot of the Rock, a white Piece of Marble, almost covered with Earth. Getting the People who were with us to clear it, I found the following Distich engrav'd upon it.

*Quae Cineris tumulo haec vestigia ? Conditur olim
Ille hoc qui cecinit pascua, rura, duces.*

The Sense is :

What Sepulchre is here amid the Rocks ?
The Man who sung of Heroes, Tillage, Flocks.

The Mausoleum, in the Inside, is about eighteen Foot square, and about thirteen or fourteen high, from the Floor to the Top of the Roof. *Villani, Pietro de Stefano, and Alphonso di Heredia, Bishop of Ariano,* Historians of the sixteenth Century (among whom Mr. *Misson* places *Pompeio Sarnelli, Bishop of Bisceglia*, now living) declare that there were, in their time, in the Room formed by this Mausoleum, nine small Marble Columns, supporting an Urn of the same Material ; wherein was engraved the Distich which, we are told, *Virgil* dictated in his expiring Moments :

*Mantua me genuit : Calabri rapuere : tenet nunc
Parthenope : Cecini pascua, rura, duces.*

That is :

" I sung Flocks, Tillage, Heroes ; *Mantua* gave
" Me Life, *Brundisium* Death, *Naples* a Grave.

DRYDEN.

But

1707.
Dec. 1.

NAPLES.

But all this is gone, we seeing only ten niches round it, in which that Number of sepulchral Lamps might possibly have been placed. They are about two Foot high, and one and a half wide. 'Tis true, indeed, that Duke *de Pescolanciano*, the Proprietor of the Spot on which the Mausoleum stands, (and not to a Gardiner, as Mr. *Misson* declares) has put up a Marble Stone there, with the ancient Distich engraved on the Urn; and the following Inscription at Bottom, declaring that this was executed by his Order. *D. Hieronymus de Alexandro Dux Pescolanciani, hujus tumuli haeres. P. Anno M. DC. LXXXIV.* This Duke declares himself to be descended from the famous *Alexander ab Alexandro*, Author of the Book entitled *Dierum Genialium*. However this be, I could not forbear censuring, in myself, those Gothic Wretches, who despoiled, of its Ornaments, the Sepulchre of the greatest Poet that ever lived; for 'tis more than half ruined. However, I consol'd myself immediately, by reflecting that all Things decay through Time; that we ourselves decay; and that the celebrated Name of *Virgil* will, very possibly, survive his Sepulchre:

*Quòd scissus tumulus; quòd fracta sit urna; quid indè?
Sat celebris locus nomine vatis erit.*

Bishop
Burnet
does not
once men-
tion *Vir-*
gil's
Tomb.

I pardon a bigotted Ecclesiastic, as was the Author of the Journal, to have omitted *Virgil's* Tomb; but I cannot excuse your learned Bishop of *Salisbury*, for his not speaking a single Word about it, where he treats of the Grotto of *Pausilypa*. With regard to us, who are none of those passionate Admirers of the Ancients, whom *Horace* so finely ridicules; we were no sooner got into the Apartment, where the Ashes of *Virgil* have laid so many Ages, but we were fired with a kind of Enthusiasm, which instantly made most of us Poets.

*Jam viget ingenium, & magnos accinctus in usus
Fert animus quascunque vices; jam tædia vitæ
Solamur cantu, ventosæque gaudia famæ
Querimus. En Egomet Latium & geniale secutus
Littus, ubi Ausonio se condidit hospita portu
Parthenope, tenues ignavo pollice chordas
Pulso, Maroneique sedens in margine Templi
Sumo animum, & magni tumulis accanto Magistri.*

You know that *Silius Italicus*, Author of the Poem on the second Punic War, used to come to *Virgil's* Mausoleum, whenever he found his poetic Fire damped, there to light it anew; and you have heard that he used to celebrate the Anniversary of this great Poet's Birth-day, much more religiously than he did his own. *Martial*, Book XI. of his Epigrams, pays *Silius Italicus* a most genteel Compliment on this Occasion.

*Silius hic magni celebrat monumenta Maronis,
Fugera facundi qui Ciceronis habet.
Heredem Dominumque sui tumulique, Larisque.
Non alium mallet nec Maro, nec Cicero.*

1707.
Nov. 30.
NAPLES.

I will observe to you, by the way, that I saw, among Dr. Joseph Va- A Medal
letta's Curiosities, a Medal, which is thought indisputably to be antique. of Virgil.
His Head is crown'd with Laurel, and there are these Words, *Virgilius Maro*.
The Reverse is a Sun, surrounded with Rays. As it was too late, They pass
at our leaving the Mausoleum, for us to strike into the vast Cavern of the Night
Pausilypo; and we did not care to return to Naples that Evening, we took in these
Shelter in a little Hedge-Tavern, with which our principal Conductor was Solitudes.
acquainted; and here we must pass the Night as agreeably as we can.

But before we advance farther into this wide-extended Monument of Dec. 2.
the Living, we'll first read an Inscription in black Letters, on a white
Marble, fix'd to the Left, on the Side of the Road, and within twenty
Paces of its Entrance. 'Twill inform us of various Particulars, which it
is proper for us to know. 'Tis address'd, in very solemn Terms, to
all Passengers; applauds highly the Virtues of the very famous neigh-
bouring Baths; charges the Physicians of *Salerno* with ruining them, &c.
and concludes with saying, that they were repaired by Don Pedro of *Arra-*
gon, Viceroy of Naples. Here follows the Inscription.

*Quisquis es, sive Indigena, sive Advena, sive Convena, nè
insolitus praetereundo horribile hoc Antrum, in Pblae-
greis Campaniae campis, Naturae obrigesceas portentis,
vel humanae temeritatis obstupesceas prodigiis, siste gra-
dum; lege, nam stupori et admirationi assuesces. Nea-
politanae, Puteolanae ac Bajanae telluris Balnea, ad
morbos ferè omnes profligandos experta, apud omnes
olim gentes, apud omnes aetates celeberrima, Hominum
incuriâ, Medicorum invidiâ, temporis injuriâ, incen-
diorum eruptione dispersa, confusa, diruta, obrutaque
hactenus adeò steterè, ut vix eorum unius aut alterius
incerta superessent vestigia. Nunc Carolo II. Austriaco
Regnante, Petri Antonii Aragonii Regni Proregis vi-
gilantia, charitas, providentia, pietas investigavit,
distinguit, reparavit, restituit. Siste adhuc paulisper,
et substrati lapidis litteras intuerè, Balneorum enim
loca, nomina, et virtutes habebis, ac laetior abibis.
P. P. A. D. M. DC. LXIIX.*

Inscrip-
tion before
the En-
trance of
the Grotto
of *Pausily-*
po.

1707.
Dec. 2.
NAPLES.
Horrid
Action of
the Physi-
cians of
Salerno.

To make you understand the Meaning of *Medicorum invidia* (the Envy of Physicians) about the Middle of this Inscription, I must tell you what our Antiquary related to me on this Subject: *Non longa est fabula*. The Physicians of *Salerno*, exasperated to see that all Persons of this Country, when sick, (sighting the Advice of the Faculty) used to go and get cured of all Distempers, in the Baths situated between *Naples* and *Baia*; they, in order to put a Stop to these salutary Effects, meditated an Expedient worthy of the most profligate Wretches. The Expedient was this: Three of the most renowned of their Body, accompanied by several of their Disciples, went on board a Felucca, with a great Number of Hatchets, Pick-axes, Hammers and Chizzels, and other Tools fit for their vile Purpose. They ordered Matters so, that they landed near *Pozzuoli*, in the Night; when lighting Torches, they ran from Bath to Bath, and there cruelly executed what they had meditated in *Salerno*. But before I tell you the Havock they made here, I must observe that, for the Advantage and Direction of the Sick, there had been fixed up (in every Bath) Marble-Tables, whereon were read its Properties, with the Name of every Disease cured by it. The Malice of the Physicians of *Salerno* was, therefore, levelled chiefly at these Marble-Tables; they breaking them into a thousand Pieces, in such a Manner that they quite effaced every Inscription. Thus these Baths were rendered useless; however, their Joy was not very long-liv'd; for, returning to *Salerno*, delighted with their noble Exploit, a Storm arose suddenly, which sunk their Felucca between the Island of *Caprea* and the Cape of *Minerva*, where all of them were drowned, a few Mariners excepted, that saved their Lives with Difficulty; and who, enraged that they had lost their Vessel, published the wicked Action of the Physicians, and the Names of the Persons who perpetrated it. This Incident happened in the Reign of *Ladislaus*, who, to immortalize the Infamy of these People, fixed, in a Place called *Tre Colonne*, a Marble Stone with the following Inscription, declaring their horrid Deed, and the Punishment they met with for it.

Ser Antonius Sulimela, Ser Philippus Capograssus, Ser Hector de Procyta famosissimi Medici Salernitani, supra parvam navim ab ipsa civitate Salerni Puteolos transfretaverunt cum ferreis instrumentis, Inscriptionesque virtutum Balneorum deleverunt; et cum reverterentur, fuerunt cum navi miraculose submersi.

Anno Domini M. CCCC. VI.

This
Marble af-
terwards
ruined.

This Marble, however, vanished afterwards, either by the Contrivance of the Physicians abovementioned, or else was ruined by Time; and what you read above, is from a Copy which our Antiquary recovered.

Another
Marble.

Under the Marble fixed at the Entrance of the Grotto, we see another expressing the Names, Virtues and Properties of all the Baths between *Naples* and *Pozzuoli*; but as I imagine you'll never have an Inclination to quit

quit the *Toto divisos orbe Britannos*, in order to try their Virtues, five or six hundred Leagues from them; I did not think proper to charge my Memory with so prolix a Scroll in Prose. I'll only observe to you, that as *Virgil's* Monument is directly over the Place where these two Marbles are fixed, the following Verses (between two Branches of Lawrel) are engraved at the Bottom of the latter.

1707.

Dec. 2.

NAPLES.

Mantua me genuit; Calabri rapuere; tenet nunc

Parthenope: cecini pascua, rura, Duces.

Ecce meos cineres tumulantia saxa coronat

Laurus rara solo vivida Pausilypi.

Si tumulus ruat, aeternum hic monumenta Maronis

Servabunt Lauris Lauriferi Cineres.

Virgilii Maronis super hanc rupem superstiti Tumulo, sponte

Enatis Lauris coronato, sic lusit Aragon. Ther. Auct.

Don Pedro of Arragon had Reason to assume the Title of *Thermarum Auctor*, since it was he who, after causing various Experiments to be made on the Sick, by *Sebastian Bartoli*, his first Physician, together with the ablest of the Faculty in the Kingdom, restored them to their first State; at least, as far as the Abilities of the Persons employed by him for that Purpose could effect this. Since I am speaking of this Viceroy, I will observe that he must have confided greatly in the Skill of Physicians. He died in *Madrid*, in manner following, at the time that I was Secretary of the Embassy there. This Gentleman reflecting that he was the last of the Males of his Family, and having no Heirs of his Name, resolved to marry, (tho' several Years above fourscore, after obtaining a Dispensation from the Pope for that purpose) a Niece of his, Sister to Duke *de Medina Celi*. This young Lady was exquisitely beautiful, and not seventeen. The veteran Spouse, being passionately desirous of getting an Heir, caused a Consultation of the ablest Physicians in the Kingdom to be held at his House, and promised them a very considerable Sum of Money, in case they could enable him to have Issue by his Bride. The Physicians desired time to consider of the Matter; and the Result of their Conferences was, that a Potion, made of certain Ingredients, might be composed, whose Virtues concentrating or uniting the whole Heat, and the most lively Spirits of the Blood, might produce the Effect desired by Don Pedro. However, they declared to the antiquated Bridegroom, that they did not know but that this Effort might cost him his Life. The Nobleman was not startled at this strange Alternative, but cheerfully swallowed down the amorous Potion; soon after which, whether it was owing to the Virtue of the Medicaments, or the passionate Desire he had to leave an Heir of his own begetting, 'tis certain that he was successful in his Attempt. I must observe, however, that Don Pedro, after making an Experiment of such dangerous Consequence to a Man so far advanced in Years, only languished

Strange
Resolution
of a Span-
ish No-
bleman.

1707. during the three Months of Life allowed him more; but died with the Satisfaction of leaving his Wife with Child by him; or rather by the Art of the Physicians. I now return to the Grotto of *Pausilypo*, which others term the Grotto of *Pozzuoli*, and others again the Grotto of *Naples*.
 Dec. 2.
 NAPLES.

Various Conjectures concerning the first digging the Grotto of *Pausilypo*.

To shorten, and make more easy, the Access to a Country so very delicious as *Pozzuoli*, *Baia*, *Cumæ*, &c. were anciently; the People chose to cut a Passage quite through the Mountain, rather than give themselves the Trouble of going up and down it (winding perpetually) as they otherwise would have been obliged to do. It must be confessed that this was a very bold Enterprize; but the Author of it is not known. Some declare it to have been the Work of *Lucullus*; and ground their Opinion on what we are told by *Pliny* and *Plutarch*, viz. that this very wealthy Roman employed prodigious Sums, in digging under *Pausilypo* Hill; but they, probably, did not take Notice, that these Authors add a little after, that he made this Opening at the Sea-side, just at the Promontory or Cape of *Pausilypo*, in Form of a Canal, in order to have an Opportunity of going to the Baths in the Neighbourhood of *Pozzuoli*, by Water; whence *Pompey* called him *Xerxes Togatus* (the Roman *Xerxes*.) Others, among whom is *Villani*, say that *Virgil* formed this Grotto by Magic Art, whence that Poet has been taken for a Wizard, by the bigotted ignorant Vulgar; who know him better, as the supposed Author of the Grotto, than of the *Æneid*. *Scraderus*, *Paulus Jovius*, *Razzano* and *Leandro Alberti*, imagined that one *Marcus Cocceius* had cut, with an hundred thousand Men, the Passage through this Mountain in a Fortnight; but they, instead of supporting their Opinion by some Authority, confess that 'tis not very well known who this *Cocceius* was; and only conjecture, that he is imagined to be an Ancestor of the Emperor *Cocceius Nerva*. The learned *Jovianus Pontanus* is not more positive than they on this Head, he speaking thus: *Nescio an is fuerit M. Cocceius Nerva Augusti avus, qui Romæ aquarum curam habuit, tulitque maximam Architecturæ laudem*. *Biondi* is more decisive than any of these Authors, he declaring that we know nothing of the Matter, *Quis autem memorabile id opus fecerit, ignoratum est nobis*. To speak my own Opinion, I should rather think that this Grotto was begun by the *Cimmerii*, Persons who dwelt in subterraneous Places between *Baia* and *Cumæ*; whither *Homer* supposes *Ulysses* to come, in order to descend into Hell, and there enquire of his Mother *Anticlea* concerning *Penelope*; that this Work was continued by the *Greeks*, after their driving away the *Cimmerii*, and afterwards compleated by the *Romans*. However this be, 'tis certainly a very bold, surprizing Work.

Its Length Breadth and Height variously related.

Various have been the Accounts concerning the Length, Breadth and Height of this Grotto. The Author of *Mercurius Italicus* declares it to be no more than twelve or thirteen Feet high, the same in Breadth, and near a thousand Paces long. The Author of the *Journal* says, 'tis fifteen hundred Paces long, and four or five hundred Feet in Height*, at its two opposite Entrances; about

* Sure this must be an Error in Mr. de Blainville's MSS.

twenty in the Middle, and wide enough for two Coaches to drive abreast. According to *Jouvin de Rochefort*, 'tis eight hundred and fifty Paces long, six Fathoms high at its Entrances, and only three in other Places. *Lassells* affirms, that 'tis forty Feet under Ground, a Mile in Length; and that two Waggon may pass abreast in it. *Bishop Burnet* declares it to be no more than four hundred Paces long, and twenty broad; forty in height at the Entrances, and afterwards twenty. *Misson* makes it Half a Mile long, thirty or forty Feet high, and eighteen broad. All Travellers fancy they are more accurate than others in their Observations. But who shall judge between them? 'Tis certainly that we are frequently mistaken; but then this often happens, because we are deceived by Appearances. With regard to myself, (who am no less subject to Error than other People) I take it to be almost a Mile long; forty Feet in height, every where, except at the two Extremities, which is much higher; and its Breadth near twenty Feet. Two of the largest Coaches may easily pass without being obliged to stop; 'tis strait, but not cut in the Rock, as is declared in all the Travels I have met with; nor partly in the Rock, and partly in the Sand, as *Mr. Misson* affirms. 'Tis neither Rock nor Sand, but a sort of Earth that begins to be petrified; which is pretty soft when cut, but hardens insensibly in the Air. I examined it with so much Care in entering and returning, that I can confidently affirm, those who took it for a Rock were mistaken; and our Antiquary, to whom I communicated my Observation, agreed with me; confessing nevertheless, that he himself, for want of looking narrowly into it, had mistaken it for a Rock.

1707.
Dec. 2.
NAPLES.

Errors of
several
Travellers
with re-
gard to
this Grot-
to.

The Entrance of the Grotto is open for about the Length of an hundred Paces, in order to let in the more Light; and the Vault or Arch, at both Entrances, is twice as high as in any other Part. *Seneca*, and, after him, *Lassells* and *Misson*, complain of the Obscurity and Dust in this Grotto. *Lassells*, who, tho' a grave Priest, sometimes loved to joke, says; that he took this Road, which has not been swept these sixteen hundred Years, for *Polyphemus's Cave*; but to speak plainly and seriously, (adds he) this Place would be very fit for playing at *Blindman's-Buff*; for there would be no Occasion to hoodwink the Eyes. Is not this prodigiously witty! especially his *Blindman's Buff*, which is unaccountably serious? Besides, what Author told him, that this Way has not been swept these sixteen hundred Years? I myself can assure you, that it must have been swept very lately; there being not so much Dust as to prevent our seeing distinctly not only the two Extremities, but likewise the People, the Vehicles, and Beasts of Burthen we met; without our being even forced to cry aloud, *à la Montagna*, or *à la Marina*, that is, to the Right or Left; a Cry which is owing to Custom rather than Necessity. *Seneca*, indeed, might have reason to complain, as he tells us, that the Grotto was not paved; and that the Light came in only at the two Extremities; whereas it is now paved with good large Stones; not to mention that *Alphonso I.* King of Naples, who ordered it to be enlarged, caused two Funnel to be dug in the Roof, to let in more Light.

Farther
Particulars
relating to
it.

Poor Joke
of *Lassells*.

1707. Light. One of these Funnels stands Eastward, and the other to the West :
 Dec. 2. Nevertheless Mr. *Misson* affirms, that it lets in Light only at the two Ex-
 tremities, and by a little Opening in the Middle, above an Oratory or Chapel, on
 one Side, cut in the Rock. Be assured that Mr. *Misson* had not put on his
 Spectacles right, there being two Funnels, as I observed; and those at a
 great distance from the Oratory mentioned by him, which (I shall observe
 further) is not in the Middle of the Grotto, but at about a third Part of its
 Length, to the Left. Don *Pedro* of *Toledo*, Viceroy of *Naples* under
Charles V. caused it to be dug in the petrified Earth; and set before it an
 Image of the Virgin, before which some Lamps burn day and night. This
 Oratory or Chapel recalls to my Memory two Passages in *Petronius*, which
 seem to hint, that (in his time) during the Night, Sacrifices used to be offered
 to *Priapus* in this Grotto, which was then pretty low and obscure; and the
Romans used to solemnize here the Vigils (*Pervigilium*) of the God *Genius*.
 His Words, in the former, are these: *Satis constaret eos, nisi mihi notos, non
 solere transire in Cryptam Neapolitanam*; and in the other, he puts the Words
 following into the Mouth of *Quartilla's* shrewd Maid; *Ego sum ancilla
 Quartille, cujus vos sacrum ante Cryptam turbastis?* Be this as it will, I can
 scarce conceive how *Augustus*, *Tiberius*, *Caligula*, *Claudius* and *Nero*, as they
 travelled so often to *Baia*, and were so fond of Applause, could have ne-
 glected, to so great a degree, this Passage or Grotto; and that none of
 them should think to get it paved, in order to free it from the Dust, which
 must almost choak those who passed through it; and likewise to throw in
 Light by the Help of Funnels, like to those which *Alphonso I.* King of *Naples*
 made afterwards. This Negligence is inexcusable in *Roman Emperors*, who
 were excessively fond of enjoying Conveniencies, and puffed up with Vain-
 glory. I shall observe by the way, that *Strabo*, who was cotemporary with *Au-
 gustus*, writes directly contrary to *Seneca*; the former asserting, that there
 were several Windows in this Grotto to let in the Light. *Seneca*, on the
 contrary, declares that Light came in only at the two Extremities, and in-
 veighs thus against it; *Nil illo carcere longius, nihil illis faucibus obscurius*:
 "Nothing can be more tediously long than this Prison; nothing darker
 "than this Passage." But this is not the only Instance we have of the
 great Care which *Seneca*, that mighty Pillar of the Stoicks, took of his
 own Person; for the pampering of which he employed every Art.

Bosco d'A- As soon as the Grotto is passed through, we enter a small Plain, extreme-
strone, and ly fruitful in Vines, and situated between the *Pausilypo* and other Hills.
Bath of St. We turned off a little to the Right, to view the Forest antiently called *Ne-
 German.* mus *Astruni*, which, besides its hot Baths, and two or three small Lakes, was
 a Scene for Hunting, appropriated to the Kings of *Naples*. However, they
 sometimes permitted the People to take that Diversion here; and used also
 to entertain the Nobility with it. 'Tis also related, that the Emperor *Fre-
 deric III.* being come to *Naples* some Days after his being crowned in *Rome*
 by Pope *Nicholas V.* in 1452, was splendidly entertained in this Forest, by
 King *Alphonso I.* in Presence of above thirty thousand Spectators. But this
 Place

Place now deserves little Notice. From thence we arrived, through a Way called *Strada Nuova*, opened by Duke *d'Alcala*, Viceroy under Philip II. to the Baths of St. *Germain*, so called from a Tradition relating, that this holy Bishop of *Padua* there saw the Soul of Cardinal *Paschasius*, (who died long before with the Reputation of a Saint) cruelly tortured; on account of his having opposed, with too much Violence, Pope *Symmachus*. What I myself can affirm with regard to these Baths, or rather Hot-houses, is, that they are a real Purgatory; for no sooner had we set our Feet in them, but we were instantly all over in Sweat, from head to foot. The Air there smells dreadfully of Brimstone, and seizes those who breathe in a violent manner. 'Tis even affirmed, that these Baths have the Property of curing the Gout, and venereal Diseases. If this be Fact, 'twould have been impossible to fix these Baths more usefully than in the Neighbourhood of *Naples*. You take my Meaning.

1707.
Dec. 2.
NAPLES.

*Parthenopes gremio prorupit Gallica pestis,
Et Cypriae infecit regna beatae Deae.
Tunc et deliciae, tunc et lasciva voluptas,
Et Charites magno delituere metu.
Non hoc, alme puer, non hoc, Cytherea, ferendum est,
Ne vestrum prorsus corruat Imperium.
Ille sit hoc tantum morbo torquendus acerbo,
Cui nulla est cordi dulci in amore quies.*

Near these Baths is the celebrated *Grotto delli Cani*, so called, because an Experiment is generally made here upon that Animal. This *Grotto* (the Structure whereof is wretched) is at the Foot of a little Hill; and 'tis not known whether it is the Work of Art or Nature. Its Depth, Breadth and Height, have been as variously related as that of the *Grotto of Pausilypo*. *Simon Majolus* declares it to be but nine Feet deep, six broad, and six high. The Author of *Mercurius Italicus* tells us, that it is three common Paces long; and its Breadth and Height like the other. According to the Author of the *French Journal*, 'tis but three Feet wide, eight long, and six high. *Jouvin de Rochefort* asserts confidently, that it was cut in the Rock; is a Fathom long, so much in Height, and half that Breadth. Bishop *Burnet* says no more than that it is small; but *Lassells* says, (how ridiculously!) that it is scooped fifty or threescore Feet in the Mountain. Mr. *Misson* informs us, that it is nine or ten Feet deep, four and a half wide, and five high. But I myself, after measuring it as accurately as I could, found it to be about eleven Feet long, seven wide, and nine high. To what must we ascribe these several Variations? Probably to the different Measures applied by Travellers. By the way, 'tis not equally wide every where, it being broadest at the Mouth; and, lessening at the Bottom, terminates in an irregular Cone. The upper Part is arched, and the Bottom flat; and when a Person puts forward his Hand, he feels a gentle Heat, accompanied with a smoaky Air, (whatever Mr. *Misson* may say

1707.
Dec. 2.
NAPLES.

say to the contrary) strong enough to be felt. Throughout the whole Circumference of the Grotto, to about nine or ten Inches high from its Surface, the Sides are of a dark greenish Colour, which is easily distinguished from the rest, this having the Colour of natural Earth. I also perceived a great Number of Drops that fell from the Top; and which are commonly supposed to proceed from the Condensation of the Spirits that rise from the Bottom: However, I'll soon prove this Notion to be false; as also, that which ascribes to the Water of the Lake of *Agnano* only, the Property of recovering such Animals as had been suffocated by these Vapours. You'll naturally conclude, that this dangerous Grotto is kept carefully shut, to prevent the sinister Accidents which might otherwise happen.

Common
Experi-
ments
made in
the
Grotto.

The Person who conducted us to the Baths of *St. Germain*, is also the Guardian of this Cavern. This Man observing that there was a Dog in one of our Calashes, was going to lay hold of him, in order to try the usual Experiment on that Animal; but finding that I did not approve of this, he ran and fetched one of his own. Being returned with the Creature, he entered the Grotto, stooped a little, kneel'd down, and then seated himself upon his Heels. He then took the Dog by the four Legs, and held it downwards; and this he did for some time. Immediately the Dog howled; fell into Convulsions; then rolling his Eyes and lolling out his Tongue, all his Nerves were contracted, after which he fainted away. In this Condition, and struggling with Death, his Master threw him into the Lake of *Agnano*, but twenty Paces from thence, (the Author of the *Journal* and *Jourvin* say ten or twelve only, and *Lassells* forty) when he instantly recovered himself, came out of the Water, and ran away as fast as his Legs could carry him; probably for fear of a second Experiment. I asked the Owner of the Dog, whether he imagined that the Water of the Lake, singly, prevented such Dogs as were taken out of the Grotto, from dying outright; to which he answered roundly, *that it was owing to that Water only, and that all Europe was of this Opinion.*

Errors of
Jourvin,
Lassells,
and the
anony-
mous Tra-
veller.

Extraor-
dinary
Experi-
ments
made by
the Au-
thor.

As I did not intend to believe him upon his bare Word; and could not conceive that this Water alone was endowed with such a peculiar Quality, as to recover these Animals from their Lethargy, I made our Servants give me a small Cistern, and a large Pitcher filled with Spring-water, brought by us purposely from *Naples* in our Calashes. After filling the former, I made the Experiment of the Grotto on a white young Grey-hound given me at *Venice*, and which I took with me every where. I observed the same Symptoms in this Animal as in the other, except that he did not squawl, neither at first, nor before he fainted away. Taking him afterwards from our Guide, I myself plunged him into the Cistern, his Head excepted, which I held purposely out of the Water; when, a Moment after, my Grey-hound having recovered himself, I drove him out of the Cistern, and set him upon his Legs. I observed that he stagger'd a little at first, but on a sudden, after shaking himself well, the poor little Creature was going to jump upon me as usual, without attempting to fly as the other had done. Further,

spying a great many Frogs on the Side of the Lake, I caught a pretty large one, and bidding our Guide hold it a little longer in the Grotto than the Dogs, he was greatly surpris'd to see it recover, presently on its being thrown into the Cistern. These two Experiments, methinks, are sufficient to prove, that the Water of the Lake has no more particular Virtue, on this Occasion, than any other Water. But not being yet satisfied with my having experienced the Falsity of this Opinion, I tried whether the Air alone would not have the same Effect, without the Assistance of the Water: For this purpose, I caus'd to be held, on the Surface of the Grotto, a Pigeon, which we also had brought purposely to make an Experiment upon; and drawing the Bird away, just as it seem'd quite spent; and bringing it into the Air, we perceiv'd it not only to recover itself insensibly; but, in less than two Minutes, it had like to have fled away from us. I own, that this last Experiment gave me the highest Pleasure, as it not only disproves the Opinion entertain'd during so many Centuries, with regard to the Virtue of the Water of this Lake; but likewise that of so many pretended Naturalists, who declare, that the Exhalations which issue from the Bottom of the Grotto, are poisonous; for, were this true, all Animals upon which this Experiment was made, must have died. Another Proof of the Falsity of this Opinion, is, our Conductor assur'd us, that he had eat very heartily of Chickens, Pigeons, and other Birds, which had been killed in the Grotto, without any ill Consequence attending him from thence. He added, that if we would kill the Bird which we had brought, he would broil it and eat it before us. We agreed to his Proposal; upon which he took the Pigeon back to the Grotto; when, holding it two Minutes, and taking it from thence, he plung'd it into the Water in the Cistern, and that of the Lake; but neither the Water nor the Air could recover the Pigeon, it being quite dead.

1707.
Dec. 2.
NAPLES.
False No-
tion with
regard to
the Water
of Agnano.

And con-
cerning
the Exha-
lations
which is-
sue from
the Bot-
tom of the
Grotto
delli Cani.

To these two Experiments I will add a third, viz. that it is certain (and this has often been proved) that no poisonous Exhalations can ever extinguish a lighted Torch; those of this Grotto put them out, provided the Torch be stoop'd below the Line of greenish Colour above-mentioned; for, above the Line, neither Men nor Animals feel the least Inconveniency, and the Torches burn just the same as in any other Place; whereas, if the Exhalations which rise to that Line were pestiferous, the Poison would infallibly spread throughout the whole Grotto, and kill in every Part of it. Some, speaking of the Nature of this virulent Spirit which issues from the Earth, assert that it is a violent *Alkali*, which instantly dissolves the whole Mass of Blood. Others declare it to be an Acid, of so very subtile a Nature, as to curdle or congeal the Blood in a Moment. I shall leave the Dispute to them. But, methinks, that Author comes nearer to the Truth, who says that *Animantia in hac specu à nullo infesto corpore interficiuntur, sed spontè emoriuntur ob defectum aeris elastici, & respirationis idonei*. "Living Creatures are not killed by any noxious Body in this Grotto, but die of themselves, for want of elastic Air, and proper Respiration." And in-

Another
Proof of
the Falsi-
ty of this
Opinion.

1707.
Dec. 2.
NAPLES.

False No-
tion with
respect to
the Drops
of Water,
which fall
from the
Top of
the
Grotto.

Other Ex-
periments
made by
the Au-
thor.

Mistake
of the
Bishop of
Asti.

deed, after the Multitudes of Experiments which have been made on this Occasion, it cannot be doubted but that these Exhalations are exceedingly subtle and penetrating, since they catch the Breath, and quite suffocate in two Minutes. *Charles VIII.* King of *France*, having seized upon *Naples*, made this Experiment upon an Ass, who died instantly. *Don Pedro* of *Toledo*, Viceroy for *Charles V.* desirous of making it upon a Man, caused a *Turkish* Slave to be put into it, but without an Intention of making him lose his Life there; however, those who held his Head below the greenish Line, keeping it too long so, the hapless *Turk* never recovered, tho' plunged several times in the Lake adjacent to the Grotto. With regard to the Drops that distil from the Top, and which are said to proceed from the Condensing of the Spirits rising from below; this Notion seems, to me, as ill-grounded as that concerning the Water of the Lake: For, first, these Spirits don't rise from the Bottom of the Grotto, above a Foot high at most: Secondly, tho' they should ascend to the Top, this Sort of Spirits would never turn to Water. Besides, 'tis observed that the Top of this Grotto is sometimes dry. Hence we may be persuaded, that this Water which is seen from time to time, comes from the Mountain, and penetrates into the Grotto at Top. With regard to the pretended poisonous Exhalations which issue from its Surface; after having enquired carefully into this Particular, I can affirm, that it is not mixed with any poisonous Particles; and believe I have the strongest Reason to assert, that 'tis an exceedingly subtle Spirit, which driving out the other Air, occupies its Place: *Æthereus quidam & tenuissimus spiritus minerales quasvis particulas, & aerem communem subtilitate longè superans, qui lethiferam foveæ hujus regionem subit, & quantitate notabili, ac rapido motu vivificum aerem removet, locumque illius occupat.* I observed likewise, that the Smoak of a Torch, extinguished by these Spirits, descends, instead of mounting upwards; and afterwards issues, in a forcible manner, out of the Grotto. I could never be able to discharge one of my Pistols so long as I held it in the Vapour, though I endeavoured this several times: a further Proof that the natural Air is conquered by another of a more subtle kind. The common Opinion is, that these Vapours are composed of Sulphur; but after having thrust my Hand into it more than once, and holding it there, I did not find that it smell'd of Brimstone or Sulphur, or any thing else. Further, I dipt into it almost a whole Bundle of lighted Matches, and these went out in an Instant, as if I had plunged them in Water; which they would not have done, were these Vapours sulphureous. These, Sir, are the few Observations I made in the famous *Grotta delli Cani*. Here follow some others.

Simon Majolus, Bishop of *Asti*, treating of the Exhalations above-mentioned, tells us a Particular, which, if true, would be vastly singular; but unhappily for his Observation, I myself proved it to be false in every Circumstance. His Words are as follow: *In ipsam mediam usque specum si quis progrediatur, (says he) sive id animal quodcunque sit, sive Homo, periculum nullum,*

nullum, nullus ater, pestiferus spiritus perferitur: at si quis in extremam usque partem progrediatur, tam Homini quam Animantibus quibuscunque mortifera exhalatio est, adeo ut exanimet, Hominem præcipue. Reliqua autem Animantia omnibus sensibus adeo destituuntur, ut à mortuis nihil omnino differant, sed cum in proximum lacum injecta fuerint, reviviscunt. Restauratio igitur vitæ in solis Animantibus frequens est, nunquam in Homine; ipso enim illo pestifero spiritu penitus emoritur.—With Submission to the Bishop of *Asti*, there is not the least Truth in all this: I myself have been, more than once, to the farthest Part of the Grotto, without finding the least Annoyance; the Reason of which, (as was observed) is, because the subtle Spirits which seize the Breath, do not rise above the Height of a Foot, in the Place whence they issue. As to his adding, that Animals recover and not Men, I am persuaded that the Bishop was mistaken in this likewise; and that if the *Turkish* Slave above-mentioned had not been held longer in the Vapour than such Animals are, as they did not intend to kill outright, this poor Wretch had recovered likewise. Now, *Schot* opposes *Majolus* directly; he declaring that these Vapours affect Animals much sooner than Men; and *Pighius* informs us, that having had the Curiosity to go to the farthest Part of the Grotto, and standing upright in it during some time, he found himself in a gentle Sweat all over his Body, which did him more good than harm. As to myself, I found nothing like this; the reason of which may be, because I had sweated pretty copiously in the Baths of *St. Germain*; or it might be owing to my not having continued so long in the farther Part of the Grotto as *Pighius* did. *Cluverius* * goes much farther; * *Ital. Antiq.* he declaring, that, after the Experiment made on the *Turkish* Slave, another Man went, of his own accord, to the Place where he stood, and continued there full as long as the *Turk* had done, before he fainted away; and recovered the Instant after he had been plunged in the Lake of *Agnano*. This may depend likewise on the Strength or Weakness of different Constitutions, or the Rapidity or Slowness with which the Blood circulates in different Bodies.

1707.
Dec. 2.
NAPLES.

Majolus
contradicted by
Schot.

The Lake is about twenty Paces from the Grotto, situated between The Lake Hills; and is supposed to have been, antiently, one of the Reservoirs, belonging to the famous *Lucullus*. 'Tis almost circular, and is three Miles round, tho' Mr. *Misson* says 'tis but one; *Jouvin de Rochefort* only half a Mile; and the Author of the *Journal*, two. 'Tis not mentioned either by Bishop *Burnet* or *Lassels*. Its Waters are pretty muddy, and partly covered with a green Slime; whence I was surprised that Mr. *Misson* should affirm it to be clear. 'Tis seen to bubble up in several Places, tho' without Heat; which must be owing to the Vapours rising from the Bottom of it. Several ancient and modern Writers declare it to be the Haunt of Snakes and Frogs; and that there is not a single Fish in it; whence they suppose it to be named *Agnano*, as tho' we were to say *Aqua Anguium*: Nevertheless, I can assure you for a Truth, that it is stocked with Tench and Eels; and that the *Jesuits* of *Naples*, who are the Proprietors thereof,

The Lake
of *Agnano*.
no. Mr.
Misson's
Errors
concerning it.

1707.
Dec. 2.

NAPLES.

thereof draw from it annually fifteen or sixteen hundred Crowns, arising from the Fishery, and the ripening of Hemp and Flax. Our Antiquary affirmed to me, that 'tis extremely dangerous to swim in this Lake; adding, that several Persons who went in quest of Ducks and other Birds in it, were drowned. In the Neighbourhood of the Lake, stands *Mons Aluminis*, and *Monte Secco*, where neither Grass nor Flowers grow, nor Birds once come; which is owing to the Smoak that rises almost perpetually from thence. At the Foot of the last mentioned is a boiling Water, called *la Bolla*; and this whole Tract is so full of Brimstone and Allom, that if we make a Hole, and pour the coldest Water into it, the Water grows hot in an Instant, as we ourselves found, by Experience, in several Places. At a still greater distance, is one of the highest Mountains in the Neighbourhood of *Naples*; on which the Friars of the Order of the *Camaldoli* * have a very noble Convent. These Fathers have a very beautiful and extensive Prospect; they commanding, on one hand, *Terra di Lavoro* as far as *Gaeta*; and, on the other, as far as Mount *Misenus*. As we spent a considerable time in carefully examining the several things seen by us to day, and making Observations, we imagined it too late to visit the famous *Solfatara*; which we put off till to-morrow, and resolved to go to *Pozzuoli*, and lie there. In travelling thither, we passed by a Place called *il Ponte*, from Ruins which look like those of a Bridge, near which are Baths. There we saw the Inscription following; whereby it appears that this Spot, which before was an unpassable Solitude, and frequented only by wild Beasts, was cleared and paved under a Duke of *Alcala*, Viceroy of *Naples*.

Philippo II. Cathol. Regnante.

Loca invia, solis ibicibus pervia, freto, montibus, saxis immanibus involuta. Perafanus Ribera Alcala Dux, cum Prorex esset, excluso mari, comminutis saxis, dissectis montibus aperuit, viam stravit, et ad Balnea Puteolana, quae prius deperdita Publ. Saluti restituerat, patefecit. M.D.LXXI.

The Island *Nisita*, anciently *Nisita*.

Near to this Place, on the Left, is the Promontory or Cape of *Pozzuoli*; and opposite to this Cape is seen the Island of *Nisita*, or *Nesis* (in *Latin*.) 'Tis said that it joined antiently to *Pausilypo*, but was tore from it by an Earthquake. This Island is frequently mentioned by *Pontanus* and *Sanazarius*, they feigning that It was a Nymph with which *Pausilypo* fell in Love; and that she, plunging headlong into the Sea, to shun the Pursuit of her Lover, was transformed into a Rock. The last speaks of her in manner following, in his fourth Eclogue, entitled *Proteus*.

* Instituted by *S. Romualdus*. They observe the Institutes of *St. Benedict*.

*Te quoque formosæ captum Nefidos amore,
Pausilype, irato compellat ab æquore questu.
Ab miser! ab malecaute! tuæ quid fata Puellæ
Acceleras? cupit in medios evadere fluctus
Infelix: cupit insuetum finire dolorem.
At tibi nec curæ est, quod eam Neptunia monstra
Circunstent, mare nec rapido quod sorbeat æstu.
Ab miser! ab malecaute! ultra quid brachia tendis?
Siste gradum: riget illa jugis adjueta nivosis
Venatrix, quam mille feræ timuere sequentem
Per saltus. Vos hanc Panope, vos candida Drymo,
Cymothoëque, Rhoëque, Pherusaque, Dinameneque
Accipite, & vestris sociam lustrate choreis.*

This Island is about a Mile and half round, with a Harbour to the South, called *Porto Pavono*, from its being shap'd like a Peacock's Tail. Our Antiquary, who was several Times upon it, says that we get to this Island, by a Harbour, where the two following Lines (advising the Mariner to cast Anchor in that Place, and there enjoy Tranquillity) are engraved on a Marble Stone.

*Navita siste ratem, temonem hic velaque fige,
Meta laborum hæc est, leta quies animo.*

Quite on the Summit, looking toward *Pozzuoli*, is an old Castle, with two or three Pieces of Cannon. The Air here, was antiently very healthy, occasioned by its being almost covered with Trees.

*Inde malignum
Aëra respirat Pelago circumflua Nefis.*

Says *Statius*, speaking of this Island. But *Lucan* feigns, that this bad Air was owing to the Vapours and Smoak which the Giant *Typhon*, oppressed with the Weight lying upon him, sent forth; he writing thus in the sixth Book of his *Pharsalia*.

*Lucan's
Reason for
the Va-
pours
emitted.*

*Traxit iners Cælum fluidæ contagia pestis
Obscuram in nubem: tali spiramine Nefis
Emittit Stygium nebulosis aëra saxis,
Antraque letiferi rabiem Typhonis anhelant.*

But

1707.
Dec. 2.

NAPLES.

The Air

now

whole-

some.

Il Ponto,

the Ruins

of a

Bridge.

But ever since the Time that the Trees, with which this Island was overspread, have been cut down, the Air of it is very salutary. *Pliny* affirms, that the Asparagus, which grew there naturally, was the best in all *Italy*. It abounded likewise with Rabbits and Pheasants; but only Vines and Olive-trees are now seen in it. Not far from this Island is another still smaller, or rather a kind of Shelf, called *Chioppino*, with a Lazarette, whither all Persons who come from Countries suspected to have the Plague, are sent to perform Quarentine. We now are arrived at *Pozzuoli*, where we intend to pass the Night.

C H A P. XLVI.

Pozzuoli and its Origin. Cavalli Marini used by the Neapolitan Ladies. Pozzuoli made a Roman Colony. Several times plundered. Earthquakes. Temple of Jupiter, now dedicated to St. Proculus. Supposed Bones of Giants. A Statue and Pedestal dug up at Pozzuoli. Curious Explication of an Inscription. Amphitheatre in Pozzuoli. Masses in the Chapel of the Martyrs. Other Ruins. Church of St. Januarius. Singular History of that Saint's Nose. The Solfatara, antiently Forum Vulcani. Experiments made in it. Via Capuana and Mons Barbarus, antiently Mons Gaurus.

Dec. 3.
Pozzuoli,
and its
Origin.

THE Antiquity of the City of *Pozzuoli*, is like that of all antient Cities, I mean very uncertain. 'Twas built, according to *Strabo*, by *Diceus* the Son of *Neptune*: *Suidas* declares that it was raised by *Hercules*; others by the *Ionians*, and others again by the People of *Cumæa*, under *Dicearchus*, who called it *Dicearchia*. What follows is more certain, viz. that it received its Name from the great Number of Springs in its Neighbourhood, or from the Stench of the Sulphureous Waters; that it was antiently founded by the *Samians*, in the Reign of *Tarquin* the Proud, and very populous, &c.

*Huic numerosa dedit puteorum copia nomen,
Sulphureæ vel putor aquæ, prius altera Delos
Appellata minor, Samiis fundata colonis,
Tempore Tarquinius quo Junius expulit urbe
Brutus, adulterii fædi, & ditionis iniquæ
Magnanimus vindex, justusque Tyrannidis ultor:
Antiqua & celebris Romana colonia quondam,
Et populis, & merce potens, nunc fæda ruinis,
Incumbens pelago, molli eminet edita colle.*

This

This City was, during a very long Course of Years, as the chief Seaport Town and Mart of the People of *Cumæa*, and as the Rendezvous of the Merchants of *Italy*, *Sicily*, and *Greece*. 'Twas said to be about four or five Miles round; and the many Ruins of splendid Edifices are a Proof of its ancient Magnificence. All those which lye along the Shore, from its Promontory to the Point nearest to the City; and which Antiquaries called *Piscinæ veteres*, formed a long Street or Sort of Quay (Key) filled with Shops; particularly those of Goldsmiths and Lapidaries, stock'd with Riches and Curiosities of every kind; which *Tully* seems to hint at, when he says to his Friend *Atticus*; "What might I not have seen, passing by the Mart at *Puteoli* (*Puzzuoli*?)"
Quid non potui videre, cum per Emporium Puteolanum iter facerem? But a pretty strong Proof that the Shops in question stood here, is, that there are frequently found, at low-water, Basins and other Silver Vessels; and that there are still found here, (every Day) Onyxes, Amethysts, Agates, Cornelians, Hyacinths and Chrysolites, on which are engraved various superstitious Figures, such as the Antients used to wear in Rings, some of which are found the Workmanship whereof was but just begun. The Sea sometimes throws up here, likewise, and leaves on the Sand, little Fishes called *Cavalli-marini*. They are of the Length and Breath of a Finger; have a Head and Neck pretty much resembling those of a Horse, and terminate in a Dragon's Tail. They are highly valued by the Ladies of *Naples* and *Puzzuoli*, especially such of them as suckle their own Children; it being affirmed, that those who eat of them give much more Milk than before. Several other Virtues are ascribed to this Fish; and, among others, that of curing the Bite of a mad Dog, when broil'd and eat; and that some of it, pounded and mixed with Honey and Vinegar, is applied to the Wound.

At the time that *Hannibal* was making War in *Italy*, the Romans, fearing lest this artful Captain should seize upon *Pozzuoli*, sent a Colony thither, under *Q. Fabius Maximus*, the Year of Rome 559. The latter finding that there was little fresh Water there, dug a great Number of Wells; and 'twas from these that the Romans called it *Puteoli*. Being afterwards delighted with the Goodness of its Air, its Situation, and the Beauty of its Neighbourhood; they enlarged it, and adorned it with Temples, Theatres, Circus's, Thermæ, Statues, and all that could give Splendor to a City; insomuch that *Tully* calls it somewhere, *little Rome*. They also fortified it with thick Walls and Towers; but Wars and especially Earthquakes have reduced it to the deplorable Condition in which it now lies. *Hannibal* was the first who made dreadful Havock in its Territory and that of *Naples*. The Civil Wars between *Marius* and *Sylla* were fatal to it, as likewise to all *Italy*; but the latter having resigned the Dictatorship, after his being grown weary of it, withdrew thither, in order to pass the Remainder of his Days in Tranquillity; repaired the Damages which the City had suffered by the War, and died there devoured by Lice; a Punishment worthy of the horrid Cruelties he had exercised against his Country.

1707.
Dec. 3.
NAPLES.
Farther
Particulars
concerning it.

Cavalli-marini
used by
the Neapolitan
Ladies.

Pozzuoli
made a
Roman
Colony.

1707.
Dec. 3.

NAPLES.
Plunder'd
several
Times.

try and Fellow-Citizens. 'Twas partly repaired also by *Vespasian* and *Septimius Severus*.

In the Year 410, the *Goths*, under their King *Alaric*, having sack'd *Rome*, treated *Pozzuoli* and *Naples* in the same Manner. Forty six Years after, *Genferic*, King of the *Vandals*, destroyed Part of it, and afterwards *Totila*, King of the *Goths*, compleated its Ruin. However, *Narses* having drove this cruel People out of *Italy*, *Pozzuoli* was again partly rebuilt. It was also sack'd by the *Lombards*, the *Saracens* and *Normans*, and even by *Alphonso I.* of the House of *Arragon*, who help'd to destroy this unhappy City. For that Monarch, after employing every Argument to engage its Inhabitants to surrender to him, contrary to the Allegiance they had sworn to *Renatus (René)* of *Anjou*, who contended with him for the Kingdom of *Naples*; and finding that this was to no Purpose, he cut off their Provisions, both by Sea and Land, so very effectually, that he forced them, at last, to surrender at Discretion; after which this Prince demolished the few remaining Towers and Walls of this unhappy City, which is now become a paltry Town.

In 1554, *Chairadin Barberossa*, King of *Algiers*, and Admiral to *Soliman*, having sack'd the Islands of *Ischia* and *Prochyta*, came to *Pozzuoli*, with an Intention to treat it after the same Manner; but *Don Pedro* of *Toledo*, then Viceroy of *Naples* for *Charles V.* flew thither with a considerable Number of Horse and Foot; upon which the abovementioned Corsair thought proper to retire with all possible Speed: Notwithstanding this, *Gianettin Doria*, General of the *Spanish* Gallies, came up with such of them as lagged behind, and took and sunk some.

Earth-
quakes.

Earthquakes have been as fatal to *Pozzuoli* as War. In 1197, under the Empire of *Frederick II.* the *Solfatara* cast up prodigious Quantities of Fire and Stones; at which time an Earthquake happened, which damaged considerably this unhappy City. In 1458, under *Alphonso I.* King of *Naples*, there was another which overturned a great part of the City, and destroyed a vast Number of its Inhabitants; but the most dreadful Earthquake ever felt here was in 1538. It ruined totally the Town of *Tripergola*; the *Lucrine Lake* was very near filled with Earth; and 'twas next to a Miracle that a single House was left standing in *Pozzuoli*. The greatest Part of this City was swallowed up; such of the Inhabitants as surviv'd, left it; and it would have been quite a Desert, had not *Don Pedro* of *Toledo*, then Viceroy of *Naples*, encouraged them to return; for which Purpose he there built a noble House, called *La Starza*, adding to it a spacious Garden, and a great Number of beautiful Statues; raised other Edifices; and embellished the City with some Fountains. Over the Door of the House in question, he set up the following Inscription, expressive of the Works raised by him in favour of the Citizens.

Petrus

1707.
Dec. 3.
NAPLES.

Petrus Toletus Marchio Villæ Francæ, Caroli V. Imp. in Regno Neap. Vicarius, ut Puteolanos ob recentem Agri conflagrationem palanteis, ad pristinas sedes revocaret, Hortos, Porticus, et Fontes marmoreos, ex spoliis quæ Garfias Filius parta victoria Africana reportaverat, otio, Genio quæ dicavit, ac Antiquorum restaurato, purgatoque ductu, aquas filientibus civibus suâ impensâ restituit. Anno à Partu Virginis M. D. XL.

Several of the Neapolitan Nobility, following the Example of the Vice-Noble-roy, built also Houses in it, and thereby encouraged the Inhabitants to la- men build bour at the Restoration of their unhappy City; notwithstanding which, Houses in Pozzuoli is still in a poor Condition. I even wonder, as it has been so many times plundered, and suffered so many Calamities, either by the Sword or Earthquakes, that the least Footsteps of Antiquity should remain in it. 'Tis certain that there was anciently here a great Number of vastly magnificent Buildings; as a Theatre, an Amphitheatre, a Circus, and a great many Temples dedicated to the heathen Deities. The most considerable were those of *Jupiter* and *Diana*, the latter of which ('tis affirmed) were supported by an hundred Marble Columns. *Mateo Plantimone* of *Salerno* affirms, that there existed in his time, the Statue of *Diana*, which had been worshipped in this Temple; that this Statue was fifteen Cubits high, with two large Wings, with a Lion and a Panther on its Sides. 'Tis thought this Temple stood on the Spot now called *Pisaturo*, where were found, some Years since, several Marble Columns, with their Capitals, of the *Corinthian* Order, the Workmanship of which was exquisite.

*Urbe sed in media, summoque cacumine rupis,
Frontato exsurgit pretiosum marmore Templum,
Antiquum, splendens, spatiosum, fornice rarum,
Augustoque Jovis venerandum numine magni,
Mirandum Coccæi opus æquiparabile nulli.
Illic vastorum videas magna ossa Gigantum,
Tentavere Jovem solio qui pellere ab alto,
Fulmine quos trifido Stygias detrusit ad umbras
Juppiter, & solidis oppressos montibus urget.*

This Temple now stands in the highest Part of the City, and was built Temple of of large Blocks of Marble; and in so solid a Manner, that neither War, *Jupiter*, Earthquakes, nor Time, that subjects all Things, have yet been able to now dedi- destroy it. 'Tis of the *Corinthian* Order; and was dedicated to *Augustus* cated to under the Name of *Jupiter*, by *Calpurnius Piso*, a Roman Knight, as ap- St. Procu- lus. pears from the ensuing Inscription on the Front of it.

1707.
Dec. 3.
NAPLES.

L. CALPURNIUS. L. F. TEMPLUM. AUGUSTO:
CUM. ORNAMENTIS. D. D.

Calpurni-
us: Who
he was.

Calpurnius was Son to that *Piso*, Father-in-law to *Cæsar*, against whom *Cicero* spoke an exceedingly virulent Oration, still extant. The Names of the Architects of this Temple, in large Characters also, are read in another Part of it.

L. COCCEIUS. L. C. POSTUMI.
L. AUCTUS. ARCHITECTI.

That
Temple
now the
Episcopal
Church.

'Tis now the episcopal Church (this poor Place being an episcopal City) and dedicated to St. *Proculus*, one of the Companions of St. *Januarius*. 'Tis said, that here is deposited his Body, with those of St. *Celsus* and St. *Nicea*, Mother to St. *Proculus*, who, with her Son suffered Martyrdom the same Day. *Fra Martino* of *Leon y Cardenas*, a Spaniard, an *Austin* Friar, Bishop of *Pozzuolo*, and afterwards Archbishop of *Palermo*, who lived at the same Time with *Maffanello*, greatly embellished that Church. This good Prelate was poisoned at *Palermo*, after which the Inhabitants of *Pozzuoli* set up a Marble Statue in his Honour, in the great Square of their City near the Fountain, as a Testimony of their Veneration for him.

The Bones
of Giants,
what.

With regard to the pretended Bones of Giants, which are shown to Foreigners as something miraculous, I am persuaded that they are the Bones of some Whale, or other huge Fish, spite of the following Epigram made by *Pomponius* on this Subject; wherein we are told that *Hercules*, after his Conquest over the *Iberians*, drove the Giants from *Pozzuoli*; and that Part of them died in the Neighbourhood of it.

*Huc quicunque venis stupefactus ad ossa Gigantum,
Disce cur Hetrusco sint tumultata solo.
Tempore quo domitis jam victor agebat Iberis
Alcides, captum longa per arva pecus,
Collè Dicæarcho clavaque, arcuque Typhones
Expulit, & cessit noxia turba Deo.
Hydruntum petiit pars, & pars altera Thuscos,
Interiit victus terror uterque loco:
Hinc bona Posteritas immania corpora servat,
Et tales mundo testificatur avos.*

However,

However, I must intreat you not to draw any Consequences from this, either in favour of Credulity or Scepticism. 'Tis dangerous, says *Phædrus*, to believe and not to believe: *Periculosum est credere, & non credere.* This Reflexion is of the greatest Use in Life. I am not ignorant, for Instance, that History, both sacred and prophane, speak of Giants; whence I take it for granted, that there antiently existed Men of an extraordinary and even monstrous Stature. I am sensible that *Camden* affirms, that there were such Men in *Great Britain*, and particularly in *Cornwal*; and gives, among other Proofs, the following Verses, writ by an antient Poet of the Country; and describing the Character and strange savage Life of these Giants.

1707.
Dec. 3.
NAPLES.
Reflexions
on Scepti-
cism and
Credulity.

——— Titanibus illa
Sed paucis famulosa domus, quibus uda ferarum,
Terga dabant vestes, cruor haustus: pocula trunci;
Antra Lares; dumeta thoros; cœnacula rupes;
Præda cibos; raptus venerem; spectacula cedes;
Imperium vires; animos, furor, impetus, arma;
Mortem pugna, sepulchra rubus: Monstrisque gemebat
Monticula tellus; sed eorum plurima tractus
Pars erat occidui terror, majorque premebat
Te furor extremum Zephyri Cornubia limen.

But then I know, on the other hand, that too great Credulity causes many Men to be imposed upon. That the Horns, for instance, of certain Fishes, are pretended to be those of Unicorns, fictitious Animals; and small Thornbacks trick'd up for Basilisks, a Creature that no Man ever saw. Not to mention that Mankind are deceived in religious Matters; which, of all Impositions, are the worst.

We likewise see, in the great Square or Market-place at *Pozzuoli*, a most beautiful Marble Statue, in a Consular Habit. 'Twas taken out of the Ruins of certain old Buildings, the 20th of *March* 1704, and set up at the publick Expence. Here follows its Inscription, which is pretty singular, on account of the many Names and Titles of the Person in whose Honour this Statue was erected.

A Statue
and Pe-
destal dug
up at
Pozzuoli,
in 1693
and 1704.

Q. FLAVIO. MESSIO. EGNATIO. LOLLIANO. V. C. Q. F.
PRÆTORI-URBANO. AUGURI PUBLICO. POPULI
ROMANI QUIRITUM. CONS. ALVEI TIBERIS. ET
CLOACARUM. CONS. CAMPANIAE. COMITI FLA-
VIAL. COMITI ORIENTIS. COMITI PRIMI ORDI-
NIS. ET PROCONSULI PROVINCIAE AFRIC. COLLE-
GAE V. S. DECRETESSUM PATRONO DIGNISSI-
MO POSUERUNT.

1707.
Dec. 3.
NAPLES.
Pedestal
how
found.

But the most curious, in my Opinion, of all the Antiquities of this City, is a magnificent Pedestal, which was accidentally dug up in manner following. A Gentleman of *Pozzuoli*, *Nicalao Migliarese* by Name, digging, *anno* 1693, the Ground of his House, in order for making a Reservoir for Oil, the Workmen found there the Pedestal in question, with a Base and Capital of a thick Column, of the Composite Order. Cardinal *Cantelmo*, then Archbishop of *Naples*, being fond of Antiquities of this kind, had immediate Notice of this Discovery, and went to *Pozzuoli*. The Pedestal being quite dug up, was found to be incrustated, as it were, with a sort of Lime mixed with Earth; and particularly the Drapery of the several Statues. Being afterwards cleaned, it appeared to be a very beautiful white Marble, and in Form of a Paralleloepipedon. Its Length was seven Palms, its Breadth four and a half, and the same Number in Height. On the first Face of it was the following Inscription, partly in large Capitals, and the rest in smaller ones.

TI. CAESARI DIVI
AVGVSTI F. DIVI
IVLI N. AVGVSTO
PONTIF. MAXIMO COS. III.
IMP. VIII. TRIB. POTESTAT. XXXII.
AVGVSTALES
RESPUBLICA
RESTITVIT.

Statues.

This Inscription is between two Statues; each Side of the Pedestal has three others, and the hinder Face six. These fourteen Statues are a little mutilated; notwithstanding which we perceive them to be exquisitely wrought. Every one of them has a sort of Hieroglyphic, with his Name under his Foot; some of these Names are entire, and the rest devoured by Time.

Names of
the Sta-
tues.

The first Statue, on the Right of the Inscription, lays one of its Hands on a little Child, at whose Feet is the Name THENIA: That of the Woman is . . . EIORON, with two XX; but three Letters are wanting in this Name; which have been restored by History, as I will inform you hereafter. That on the Left-hand seems to point out the Inscription with one Hand; and only the two Letters following . . . : IA, are seen at its Feet; Time having eat away the Remainder, which yet is restored. The first, on the Left, is called PHILADELPHEA; the second, that of TMOLUS, and holds, with one Hand, some Vine-branches with Bunches of Grapes. The Name of the third is CYME, and has no Hieroglyphicks. The first Statue in the hinder-face, is named TEMNOS; and held a Javelin in one Hand; but both of them are broke off. CIBYRA is the Name of the second, having a Helmet on, and holding a Dart, pointed at both Ends. MYRINA is the Name of the third, who holds,

in,

in her Left-hand, a Vessel, where is seen a Ram's Head. EPHEsos is the fourth, having, in her Right-hand, a Bough with Fruit; likewise over these, an Ear of Corn; and Flames issuing from her Head. Behind her, stands a Heathen Deity, placed on a fluted Column. The next Statue is named APOLLONIDEA, having a sort of Gourd in its Hand. On the last Statue, and on the Face or Side, we read HYRCA... the rest being effaced. The first Statue, on the Right-hand of the Inscription, is called MOSTENE, holding various Sorts of Fruits in its Robe, which is turned up; and having a sort of Club in the other Hand. The Name of the second is all effaced, one Letter excepted, viz. . . . E. This Statue is crowned with Turrets, like the Mother of the Gods; has, in one Hand, a broken Lance; and, on the other, the Tail of a Fish, resembling that of a Dolphin. The last has likewise lost Part of its Name, which there stands only thus: . H . . . AESAREA, which is easily guessed to have been HIEROCAESAREA. Her Head is crowned with Turrets, like that next to her. I am persuaded, that you'll be highly satisfied with the Explication of all you have read above.

Under the Empire of *Tiberius*, a most violent Earth-quake either over-
turned or greatly damaged several Cities in *Asia Minor*. A Multitude of
Authors have mentioned this calamitous Accident, which some place in the
fifth Year of that Emperor's Reign; others, under the Consulate of C. Ce-
cilius Rufus, and L. Pomponius Flaccus; i. e. the Year of Rome 770; and
others again, at the Time of Christ's Death. They vary likewise with re-
spect to the Number and Names of the Cities ruined by this dreadful Shock.
Tacitus, Book II. of his *Annals*, mentions only twelve; and says, that this
Calamity happened in the Consulate of Rufus and Flaccus. Here follow
his Words: *Eodem anno, duodecim Asiæ urbes collapsæ nocturno motu terræ,
quo improvisior, graviorque pestis nunquam fuit; neque solitum in tali casu effu-
gium subveniebat in aperta prorumpendi, quia deductis terris hauriebantur. Se-
disse immensos montes, visa in arduo quæ plana fuerant, effulsisse inter ruinam
ignes memorant. Asperrima in Sardonios lues, plurimum in eosdem misericor-
diæ traxit. Nam centies sestertium pollicitus Cæsar, & quantum Ærario, aut
Fisco pendebant in quinquennium remisit. Magnetes à Siplylo proximi damno ac
remedio habiti. Temnos, Philadelphenos, Ægeatas, Apollonienses, quique Mo-
steni, aut Macedones Hyrcani vocantur, & Hiero-Cæsaream, Myrinam, Cymen,
Tmolium levare idem in tempus tributis, mittique ex senatu placuit, qui præsentia
spectaret, refoveretque. Dilectus est M. Aletus à Prætoribus, ne Consulari obti-
nente Asiam, æmulatio inter pares, & ex eo impedimentum oriretur.* "The
" same Year, twelve of the most famous Cities in *Asia* were ruined by an
" Earthquake, which was the more dreadful, inasmuch as happening in
" the Night, 'twas impossible to foresee the Danger; for the Earth open-
" ed, on a sudden, the People were swallowed up, without having any
" Opportunity of flying into the Fields; the only Asylum in such Cala-
" mities. The Hills sunk down, the Vallies rose up in their Places; and
" Fires were seen glittering through the Ruins. As *Sardis* was the most
" damaged,

1707.

Dec. 3.

NAPLES.

1707.
Dec. 3.
NAPLES.

“ damaged, it received the greatest Supplies from *Cæsar*’s Munificence,
“ who gave its Inhabitants ten Millions of Sesterces ; and freed it, during
“ five Years, from all Taxes or Imposts which it used to pay to the Mo-
“ narch or the Commonwealth. He was proportionably liberal to the
“ City of *Magnesia*, situated on Mount *Sipylus*, it having suffered greatly ;
“ and freed, during five Years, from the like Imposts, *Temnos*, *Philadel-*
“ *phia*, *Ægea*, the *Apollonians*, which are also called by the Name of *Mosthe-*
“ *nian* and *Hyrcano-Macedonians* ; *Myrtina*, *Cyme*, *Tmolus*, *Hiero-Cæsarea* ;
“ and deputed a Senator, for the better executing of what was necessary.
“ *Marcus Aletus*, a Prætorian, was sent for this purpose ; it not being
“ judged proper to dispatch one of Consular Dignity, for fear lest he should
“ have some Contest with the Governor of the Province.”

Variations
of Authors
on this
Occasion.

Eusebius, in his Chronicle, declares that this Calamity happened the fifth Year of *Tiberius*’s Empire ; and that thirteen Cities were ruined by this Earthquake. His Words are these : *Tredecim urbes terræ motu corruerunt anno quinto Tiberii Imp. Ephesus, Magnesia, Sardis, Mosthene, Megachyero, Cæsarea, Philadelphia, Tmolus, Temis, Cyme, Mirrhina, Apollonia, Hyrcania.* *Nicephorus Calixtus*, in his Ecclesiastical History, speaks of fourteen : *Sub Tiberio, quatuordecim Minoris Asiæ urbes Terræ motu cecidisse memorie proditum est, quarum nomina sunt, Ephesus, Magnesia, Sardis, Mosthene, Hiero-Cæsarea, Philadelphia, Tmolus, Timus, Myrina, Cyme, Apollonia, Hyrcania, Dia, Cybira.* *Strabo*, who lived under *Augustus* and *Tiberius*, does not fix their Number, he speaking only thus in general : *Magnesiam nuper Terræ motus dejecerunt, & Sardas, & alias clarissimas urbes labefactarunt. Sed Tiberii providentia, qui per nostra tempora imperat, & has, & multas alias suo beneficio reparavit, quæcunque eo tempore ejusdem calamitatis participes fuerunt.* I am surprised that all these Authors should mention the City of *Sardis*, Capital of *Lydia* ; and that our Marble, which served as the Basis to a Statue erected by the Romans in honour of *Tiberius*, for having rebuilt these unhappy Cities, should not mention it ; the Names of the fourteen Cities, represented by these Statues, being as follows : *Coteioron*, a Grecian City, a Colony of the *Sinopeans*, mentioned by *Xenophon* in his *Retreat of the Ten Thousand* : It was in the Neighbourhood of the Island of *Thenia* ; and the two XX denote the twenty Villages round that City, which were destroyed. *Magnesia*, in *Æolia*, near Mount *Sipylus* ; there was another of the same Name near the *Meandrus*. *Philadelphæa*, a City of *Lydia*, different from those of *Egypt* and *Syria*. *Tmolus*, a Mountain of *Lydia*, famous for the Plenty and Goodness of its Wines, to which the Hieroglyphic in our Statue alludes. Perhaps this Mountain may be put for *Sardis*, which stood very near it. *Cyme*, a City of *Æolia*, and Country of the *Sybilla Cumana*. *Temnos*, another City of *Æolia*, and the native Place of *Hermagoras*, who wrote Precepts concerning Rhetoric. *Cibyra*, a City of *Caria*, celebrated for the excellent Military Weapons made in it, as is denoted by the Figure, armed with a Helmet and a Dart, in our Marble. *Myrina*, in *Æolia*.

lia. *Ephesus*, the Capital City of *Ionia*, renowned for its Temple of *Diana*, burnt by *Herostratus*; and for its Soil, abounding in Fruits and Corn, as its Hieroglyphic shews. *Apollonia*, the Name of twenty-five Cities, according to *Stephanus*; that of our Marble stood near *Thyatira*, near the Eastern Part of *Pergamus*. *Hyrkania*, a City of *Lydia*. *Mothene*, in the same Province. *Æge*, in *Æolia*, and the Neighbourhood of *Timnos*. *Hiero-Cæsarea*, a City of *Lydia*. These are the Names of the fourteen Cities, according to our Marble, destroyed by the Earthquake. They are not, indeed, called exactly as in *Tacitus*, *Eusebius*, and *Nicephorus*; but then, these Authors don't agree among themselves. Besides, this Monument is certainly antique; and as much Credit ought to be given to it, at least, as to the Historians.

1707.
Dec. 3.
NAPLES.

Our Antiquary told me, that it is no ways doubted, but that the Statue of *Tiberius*, of which this Marble was the Pedestal, lies under the House where the last mentioned was discovered; but as they would have been forced to pull down a little Building, in order to discover it, the Master of the House in question, who probably had little Taste for Antiques, would never permit this to be done, tho' he was promised to be indemnified. But here you may object: "But by what Chance was it that this Statue and Pedestal happened to be found among the Ruins of *Pozzuoli*, since *Pblegon Trallianus*, a Freedman of the Emperor *Hadrian*, asserts, in his Book *de Mirabilibus*, that the People of *Asia*, as a Testimony of their Gratitude to *Tiberius*, set up a Colossal Statue in his Honour at *Rome*, and not in *Pozzuoli*." *Tiberii Neronis ætate, Terræ motus fuit, quo multæ ac celebres Asiæ urbes funditus deletæ sunt, quas deinde Tiberius suo sumptu restauravit, propter quod beneficium Asiani ei Colossus confecerunt, ac posuerunt in foro Romano propè sanum Veneris, & singularum deinceps urbium statuas subjunxerunt.* "Here (will you add) is precisely your Marble of *Pozzuoli*, with its Statues; so that I can't conceive how it could be found in that City." I answer, that *Pblegon Trallianus*, whose Work, generally speaking, is a Rhapsody of fabulous Stories, has asserted nothing in this Article but Matter of Fact. But you did not observe, that the Statue, set up by the *Asiatics* in *Rome*, was a Colossal one; whereas, from the Measure I gave you of the Marble of *Pozzuoli*, it must have been the Pedestal of a very small Statue. Farther, 'tis plain from its Inscription, that it was not set up till the fourth Consulate, and in the eighth Year of *Tiberius's* Reign, which answers to the 774th Year of the Foundation of *Rome*; that is, four Years after the Earthquake, which made such a dreadful Havock in *Asia*; and 'twas at this very time that *Tiberius* resided a considerable time in *Campania*, particularly at *Pozzuoli*. *Sequitur, says Tacitus, Tiberit quartus, Drusi secundus Consulatus. Ejus anni Principio Tiberius, quasi firmandæ valetudini, in Campaniam concessit longam & continuam absentiam paulatim meditans.*

Why the Statue, of which this was the Pedestal, was set up to *Tiberius*.

'Twas therefore to amuse and entertain the Gloominess of this jealous mistrustful Prince, that the *Romans* caused this Statue and Pedestal to be set up at *Pozzuoli*, during his Abode in that City; after the Model

of

1707. of his Statue at *Rome*, but vastly smaller; and 'twas likewise to sooth his
 Dec. 3. Vanity, that they struck a Medal (common enough among those of *Tibe-*
 NAPLES. *rius*) in his Honour; and on the Reverse of which is the Figure of the Em-
 peror *Togata*, sitting; holding a *Patera* in its Right-hand, and a Dart in
 the other, with the following Legend:

CIVITATIBVS ASIAE RESTITVTIS.

Games in They likewise revived, with his Leave, the Sports called *Augustales*, insti-
 honour of tuted in Honour of *Augustus*, after his Return from *Greece* and *Sicily*; and
 Augustus which had been suspended, on account of the Contentions of the Stage-
 restored. players, as we are told by *Tacitus*: *Ludos Augustales tunc primum cepta tur-*
bavit discordia ex certamine Histrionum. Postremo Caesar (that is, *Tiberius*)
de immodestia Histrionum retulit, multa ab iis in Publicum seditiose fæda per
domos tentari. Pulsi tum Histriones Italiâ. This is confirmed likewise by
Suetonius, who relates as follows, in the Life of this Prince: *Cæde in Thea-*
tro per discordiam admissa, capita factionum & Histriones, propter quos disside-
batur, relegavit; nec ut revocaret, unquam ullis Populi precibus potuit evinci.
 This, methinks, explains sufficiently the last Words of the Inscription,
Augustales Respublica Restituit. And you now see how the Marble in que-
 stion, was found among the Ruins of *Pozzuoli*. This City might be made
 of Importance, in War-time, on account of its Situation; it standing on
 a Hill, on the Sea-side, eight Miles from *Naples*. Here follow such anti-
 ent Inscriptions, as were least effaced, found in the Ruins of *Pozzuoli*; and
 which I have copied, from a Supposition that they will please you.

I.

AB COLONIA DEDUCTA ANNO XC.
 N. FUFIDIO N. F.-M. PULLIO
 DUUMVIRIS P. RUTILIO, C. MAN-
 LIO COSS. OPERUM LEX II.

2.

PRO SALUTE ET VICTORIA AU-
 GUSTOR. DEO MAGNO GENIO CO-
 LONIAE PUTEOL. ET PATRIAE
 SUAE Q. AURELIUS HERMODION
 SEPTEMVIR AUGUSTALIS ET CU-
 RATOR EORUM EXTRUXIT, ET DO-
 NUM DAT L. D. D. D.

3.
Q. TITIVS RUFVS L. F. ET Q.
ACRILEIVS, Q. F. CELER DVVM-
VIRI. LANARIAS ET QVAE IN HIS
SUNT SVA PECVNIA FECERVNT.
VT EX EO VECTIGALI QVOTAN-
NIS COLONIS MVLSEM ET CRVS-
TVM, NATALE CAES. AVGVSTI
DARETVR.

4.
D. L. M.
NON FVI. FVI. MEMINI.
NON SVM. NON CVRO.
PETILIA DECIMA ANNORVM XVII.
HIC QUIESCO.
C. MARTIVS. C. F. PETILIAE DE-
CIMAE LIBERTAE DVLCISSIMAE.

5.
C. N. ASINIO. POLLIONIS ET AGRIP-
PAE NEPOTI. PUTEOLANI PATRO-
NO PVBLICAE.

6.
SANCTISSIMO DEO PATRI EX VOTO
CONSVMMAVIT. ET GENIO COLO-
NIAE PUTEOL. DICAVIT IVLIVS
SECVNDVS FAONIVS.

7.
IMP. CAES. DIVI NERVAE F. NERVA
TRAJANVS AVGVSTVS. GERMAN. PONT.
MAX. TRIB. POT. VI. IMP. II. COS.
III. P. P. VIAM NOVAM RELICTIS
ANTIQVI ITINERIS. RELLIQ. IM-
PENSE SVA FECIT.

T R A V E L S

8.

IMP. CAES. TRAJANUS AUG. INVICTUS PATER PATRIAE. MURIS CURIONENSIBUS. AEDIFICIIS ERECTIS, VIISQUE PROVIDENTIA SUA RESTITUTIS. PORTAM PUTEOLANORUM HERCULEAM VOCARI JUSSIT.

Amphitheatre in Pozzuoli. Error of Mr. Misson, and the Author of *Mercurius Italicus*.

After regaling ourselves in this Place, we left it, in order to roam about a little; when passing by a great Number of ruined Houses, and leaving the Church of the *Dominicans* and the Sea on our Right, we perceived, very near St. *James's* Church, the Remains of an Amphitheatre built with Brick, and not of Free-stone, as the Author of *Mercurius Italicus* and Mr. *Misson* declare.

*Dicam semirutum præstans opus Amphitheatrum,
Arcis quod quondam fuerat pars magna Dicarchæ.*

Description of the Amphitheatre.

This Edifice, now a full Mile from *Pozzuoli*, stood formerly in the middle of it; a Proof that this City was once considerably large. 'Twas of an oval Figure, and its *Arena* one hundred and seventy-two Feet long, and eighty-eight wide; but all this is now changed into Gardens; and its first Arches are almost destroyed by Earthquakes. 'Tis related, that St. *Januarius*, Bishop of *Benevento*, was here expos'd to wild Beasts, with his Companions, *Sofius*, *Proculus*, and *Festus*, (all three Deacons;) *Eutichetes* and *Acutius*, Laymen; with *Desiderius*, a *Lector* or Reader; but that the Lions and Tygers, instead of tearing them to pieces, licked their Feet. We are even shewn the Place in which, 'tis assured, they were imprisoned; and which a Bishop of *Pozzuoli* turned into a Chapel, as we are informed by the following Inscription, in very bad Letters, engraved over the Door:

In hoc Amphitheatro quod queritur non est, quod est non querebatur. Ut fideles inveniant, Fr. Dominicus Maria Marchesius Or. Pred. Put. Antist. carcerem pervetustum Beatorum Mart. Januarii, Proculi, et Soc. Antiquitate clausum Devotioni aperuit. Meliora non est passa Antiquitas, nec melius Martyres invenerunt. Deficeret Piet. Antiquitati si sacra occlusa non patefieret: Religiosus Episcopus pro Religione hoc debuit, dum Gentilium fragmenta extant, sacra integra perseverant. Venerare sanctam Antiquitatem noviter inventam. Indulgentiam 4to dierum ab eodem Antistite auctam, 1689.

Don't

Don't you think this Bishop of *Pozzuoli* not a little bold, in thus presuming to grant Indulgences, without any regard to the Pope's Brief? It indeed furnishes two poor Priests with Subsistence; many devout People attending to the Masses solemnized by them there every Day, in order to obtain the Indulgences, tho' of a subaltern Class. On the Altar, where the Masses are celebrated, is seen St. *Januarius's* Statue, embracing that of St. *Proculus*, one of his Companions in Martyrdom. These two Statues are of Stone, gilt; and vastly ancient, as we are told. Here follows the Epigram made by *Sannazarius* on the Ruins of this Amphitheatre; and in which he takes notice of the great Change wrought in the Place, (where Gladiators and wild Beasts used to fight anciently) and bewails the sad Havock made by Time.

1707.
Dec. 3.
NAPLES.
Masses
said in the
Chapel of
the Mar-
tyrs.

*Dicite Semidei, Sylvarum Numina, Panes,
Et si qua adventu es Nympha fugata meo:
Cui licuit tantas saxorum evertere moles,
Quas jam disjectas vix nemora alta tegunt?
His ne olim sueta est cuneis Campana Juventus
Amphitheatrales laeta videre jocos?
Nunc ubi tot plaususque hominum, vocesque canorae,
Tot risus, tot jam gaudia, tot facies?
Scilicet, heu fati leges! rapit omnia tempus;
Et quae sustulerat, deprimit ipse dies.*

Adjoining to the Amphitheatre, (which the People of *Pozzuoli* call *Coliseum*, like that of *Rome*, tho' there is not the same Reason for it) are the Ruins of vast Houses, half buried, in which we see a great Number of small Rooms. The People of the Country commonly term these Ruins the Labyrinth; and indeed, a Man who should venture to go through all its Windings, would run the hazard never to get out of them. I nevertheless should rather suppose it to have been a grand Reservoir of fresh Water, for the Use of the Inhabitants of the ancient City of *Pozzuoli*. 'Twas also in this Amphitheatre, that *Nero* entertained *Tiridates* King of *Armenia*, with magnificent Spectacles.

On the other Side of the Way, is seen the Church built by the *Neapolitans*, in the same Place where St. *Januarius*, with his six Companions, was beheaded. This brave Bishop of *Benevento*, tho' he escaped the Fury of the wild Beasts, could not escape that of *Timotheus*, Governor of the Province for the Emperors *Dioclesian* and *Maximian*; for that wicked Man seeing that the most cruel Beasts adored the seven Christian Champions, instead of devouring them; ordered them to be led out of the Amphitheatre, and to have their Heads struck off, Anno 299; or, as others relate, in 305. 'Twould be too tedious to insert, in this Place, the Story of St. *Januarius's* appearing to a *Neapolitan* Devotee; of the Manner of finding the Saint's Body, Head, and one of his Fingers; with the Translation of these Things to several Places, till they, at last, were all united in *Naples*.

1707.
Dec. 2.
NAPLES. fore the Gate of this little Church, is the following Inscription, in honour of the Place where St. *Januarius* suffered Martyrdom, composed by *Gio. Paolo Sanfelice*, a Magistrate of *Naples*.

DIVO JANUARIO. DIOCLETIANI SCELERE OBTRUNCATO, NE QUOD SACRI CORPORIS SANGUINE MADUERAT SOLUM, SINE HONORE DIUTIUS REMANERET, NEAPOLITANA CIVITAS P. P. ÆRE PROPRIO F. 1580.

And, over the Altar, is an admirable Bas-Relief, representing the Martyrdom of the holy Bishop, with these Words:

Locus Decollationis S. Januarii & Sociorum ejus.

“The Spot on which St. *Januarius* and his Companions were beheaded.”

Singular
History of
St. *Januarius*'s
Nose.

We were also desired to take notice, on one side of the Altar, of a Stone tinged with Blood, on which, according to the Legend, the Heads of the Martyrs, after their being cut off, were laid; and, on the other side, a Marble Bust, which the Christians (as the same Legend observes) caused to be copied from the holy Bishop's Face; and which served as a Model to all the Pictures and Statues that have been since made of him. A very whimsical Story concerning this Bust, is told as follows: The *Saracens*, who sack'd *Pozzuoli*, having cut off the Nose of this Bust, out of Contempt for the Person represented by it, carried it on board their Ships; when immediately so furious a Storm rose on a sudden, as prevented their weighing Anchor; and did not cease till they threw the holy Nose into the Ocean, which then smoothed its Waves instantly. The Christians of *Pozzuoli* observing the good Saint to be thus disfigured, caused another Nose to be made; however, they did not know the Delicacy of the great St. *Januarius*; for he, despising this false Nose, drove it from him with Scorn; inso-much that, spite of all their Endeavours, they could never fix it on. Some days after, certain Fishermen found the Nose which had been cut off; when, perceiving it was only a Bit of Marble, they threw it back into the Sea, with other little Stones taken in their Net: However, observing that every time they drew their Net out of the Water, the Nose in question was in it, they concluded that this could not be from a natural Cause, but miraculously. For this reason, they carried the holy Nose to the Bishop of *Pozzuoli*, who knowing it to be that very one which the *Saracens* had cut off from St. *Januarius* Bust, brought it back to him, the Clergy going in solemn Procession on that Occasion. Now admire the wonderful Effects of Sympathy! The sacred Nose, though above two Feet from the Bust, started suddenly from the Bishop's Hand, and went and fixed itself nearly and exactly in its Place, where it has stuck ever since, without the least Assistance from Glue. 'Tis true indeed, that this kind Nose, to prove incontestably the Truth

Truth of so singular a Miracle, permitted a sort of a Scar to appear, in the Place where it was cut off. How edifying must such a Spectacle be! In the little Convent of the *Capuchins*, who officiate in this Church, is a Cistern placed aloft on a Column. The Fathers were obliged to raise it in that manner, because all the Waters in this Neighbourhood have a sulphureous Taste, which quite spoils them.

The famous *Solfatara* is so near the above-mentioned Convent, that its sulphureous Vapours frequently oblige the *Capuchins* to abandon it; and retire to another small House, built by them on the Sea-shore.

Strabo calls this dreadful Place *Forum Vulcani*; and *Pliny*, *Colles Phlegrei*; and others again *Montes Leucogæi*. 'Tis a Plain which forms a sort of oval Basin, fifteen hundred Feet long, and above two thousand broad. This Plain is surrounded with Rocks of a yellowish Colour, all burnt with the Fire contained in them; sending forth almost perpetually a thick sulphureous Smoak, which is usually accompanied with Flames. These Rocks are so fastned in one another, that they leave only one Entrance, whereby we descend into the Plain, which is quite filled with Sulphur or Brimstone, Alum, and subterraneous Holes; whence issue likewise Flames and Smoak, with Noise and Stench. Walking on this Plain, it seemed as tho' it were hollow; and a Noise is heard much like that made by a wooden Bridge, when passed over on Horseback. The People call it *Solfatara*, because of the prodigious Quantities of Sulphur or Brimstone, which the Fire forces thro' Chinks; these being all candy'd, as it were, with the Brimstone. The Author of *Mercurius Italicus* observes, that this Place is supposed to be Part of Purgatory, where such Souls as are not quite spotless, suffer and are purified; that Groans are often heard here, and strange Sorts of Birds and Men seen; that certain black Birds (horrid to the Sight) are often seen perched on a Rock, who, the Instant a dreadfully-croaking Raven appears, plunge into the Water. *Creditus hic Purgatorii locus, in quo mortuorum mentes, quæ maculis non penitus careant, purgantur ac cruciantur. Sæpe hic gemitus exauditi, & ignotæ hominum aviumque visæ species: frequenter videntur insidentes rupi cuidam nigrae & horridæ volucres, quæ, cum teterrimus quidem crocitant corvus apparet, in aquas sese abjiciunt.* If the Author of this Book was not known to be a learned Civilian, I myself should be the first who would suppose him a silly, bigotted Friar; not only from the absurd Description given above, but likewise from his often calling, in this very Work, *Luther* and *Calvin* ignorant and senseless Writers. I can much sooner forgive the poor *Capuchins* of St. *Januarius*, an ignorant and illiterate Set of People, who, not knowing the natural Causes of the Noise which the subterraneous Winds make, in forcing out Flames, Smoke, and Sulphur, through the Vent-holes and Crevices of the *Solfatara*; affirm, that they often hear dreadful Cries and Howlings, which they imagine to be those of the damned. Mr. *Misson* is mistaken in saying, that the Smoak which issues from the Place we are speaking of, is often smelt at Naples. So far from it, we not only smelt nothing like this during our Abode in this City; but were

1707.
Dec. 3.
NAPLES.

The *Solfatara*,
anciently
Forum Vulcani.

Aburdity
of the Au-
thor of
Mercurius
Italicus.

Error of
Mr. *Misson*.

assured

1707. Dec 3. assured by our worthy Friend the Antiquary, that neither himself, nor any other Inhabitant of *Naples*, ever smelt the least Exhalation from thence.

NAPLES. There are little Hutts in the *Solfatara*, where People work in drawing forth the Sulphur, congealed round certain Stones, which are set up on the Crannies of the Plain. They likewise prepare here their roach-Allum, Vitriol, and a certain Salt, (neither Nitre nor Sal-Armoniac) that instantly takes Letters or Characters out of Paper, and also consumes this insensibly, except wetted a little: you may depend upon the Truth of this Experiment, I having made it myself. I likewise observed, that the bare Heat which issues through the Crannies, makes the Pots boil, without their being occasion to employ Wood, or any other combustible Substance. The Profits arising from these Compositions, belong partly to the Bishop of *Pozzuoli*, and partly to the famous Hospital of the *Annonciata* in *Naples*. By the way, 'tis also a very remarkable Spectacle, to see this Sulphur burn continually, without being consumed by the Fire; this, no doubt, being owing to the Moisture and Vapours of the Waters which pass beneath. At the End of the Plain is a large, and almost circular Ditch, filled with a blackish boiling Water, whence thick Vapours exhale perpetually. As our Antiquary had told us several singular Properties and Virtues of this Water, we ourselves were resolved to experience the Truth of some of them; and having brought from *Pozzuoli*, for that Purpose, an Ox's Foot raw; we plunged it into this Water, which, as had been assured us before, instantly consumed its Skin and Flesh, leaving the Bones quite bare. Putting afterwards a Piece of Copper-money, into a Crevice made in a Cane, and thrusting it into this Water; I found, after holding it there for some time, that it had lost two thirds of its Thickness; and that the Piece of the Cane which was put into the Water, easily crumbled into Dust. But another Thing which I know, by the Experiment I made, to be false is, that having plunged, in the Water in question, half a Dozen Eggs, (brought by us also from *Pozzuoli*) in a little earthen Pot, I drew from it all the six, without missing one of them; and yet, we had been assured by every *Neapolitan* to whom we spoke concerning this, that whatever Things (in the plural Number) were put into it, there would be always found fewer, in taking them out. 'Tis also said that the Water of this Ditch, has the Property to cure a *Fistula lachrymalis*, Head and Stomach Aches, Sprains and the Itch; but as no Person in our Company was incommoded with any of those Distempers, I can say nothing about them. *Alcadin*, a Poet who flourished in the Reign of the Emperor *Henry VI.* and who drew up, by this Monarch's Order, a Treatise of all the Virtues of the Baths of *Pozzuoli*, declares, that the Water we are speaking of, has the Virtue of making Women, naturally barren, conceive.

Mistake
of Mr.
Misson.

We went, from the *Solfatara*, to view the Ruins of the famous Temple of *Diana* abovementioned. These Ruins are not *between the City and the Amphitheatre*, as Mr. *Misson* declares, but between *Solfatara* and *Mons Barbarus*. Those of the Temple of *Neptune* are a little farther, and near the

Franciscan's Church. From a Marble found among its Ruins, with the following Inscription, 'tis thought that this Temple was begun by Nerva, and finished by Trajan.

1707.
Dec. 3.
NAPLES.

IMP. CAESAR. DIVI NERVAE FILIUS. NERVA TRAJANUS. GERMANICUS. PONT. MAX. TRIB. POTEST. VI. IMP. II. COS. IIII. P. P. INCHOATAM A NERVA PATRE AEDEM NEPTUNI PERFICIENDAM CURAVIT.

We afterwards went along the *Via Campana*, or *Capuana*, to *Mount* *Via Capuana*. On the Sides of this *Via*, here and there, are the Ruins of *Barbarus*. Tombs, and other antique Monuments. The Author of the Journal, and *Jouvin de Rockefort*, call it the *Via Appia*, but are mistaken. With regard to *Mount Barbarus*, 'tis the ancient *Gaurus*, formerly so famous for its excellent Wines, of which most of the old *Latin* Authors make mention. I must, however, observe, that there were antiently three *Mount Gaurus*'s in *Campania*; the first near the City of *Stabiae*; the second in the Neighbourhood of *Minturnae*, the Hills of which *Fabius Maximus*, when Dictator, occupied, at the Time that he commanded the *Roman* Army against the famous *Hannibal*; and the third in the Neighbourhood of *Pozzuoli*, spoken of by *Lucan* in manner following:

— — — *Vel si convulso vertice Gaurus*
Decidat in fundum penitus stagnantis Averni.

'Tis also thus spoken of by *Sidonius Apollinaris*:

Inter delicias mollirent corpora Baiae,
Et se Lucrinas quâ vergit Gaurus in undas.

Gaurus must have greatly lost its Fertility, even in *Juvenal*'s Time, he speaking thus of it in his ninth Satyr:

Suspectumque jugum Cumis, & Gaurus inanis.

However this be, 'tis now quite barren, whence it is called *Mons Barbarus*. At the Foot of this Mountain are seen many Caverns, concerning which many fabulous Particulars are related; and, on the Top of it, stands the Church of *St. Saviour*. We returned from thence to *Pozzuoli*, where we shall lie this Night.

1707.
Dec. 3.
NAPLES.

C H A P. XLVII.

Caligula's Bridge, what. Mistake of Bishop Burnet. Proofs that this pretended Bridge was a Mole. The Lucrine Lake. Town of Tripergola swallowed up. Fiction of Pliny with regard to a Dolphin and a little Boy. Baths of Tritola, antiently Nero's Hot-Baths. Singularities of the Grotto's. Experiments made. Monte de Christo. The Lake Avernus. Sibyl's Grotto. Proofs that 'tis not the Sibyl's Grotto. The Ruins lying nearest to the Lake, what. Gulf of Baiæ. A delicious and luxurious Place. Ruins of three Temples. Inscriptions. Bauli, why so termed. Other Ruins. Tomb of Agrippina. Piscina mirabilis, or Centum Cellæ. Elysian Fields and Dead Sea. Crypta Trachonaria. Promontory of Misenus. The Town. Islands of Procida and Ischia. Villa Vatiæ. P. Servilius's happy Retreat there. Lake of Acheron. Ruins of Cumæ. The Sibyl's Grotto. Linternum. Arco Felice.

WE went on board, very early this Morning, with our Antiquary, taking with us an ample Provision of Tinder and Wax-candles, in order to visit several subterraneous Places, of which mention will be made in the Sequel. Leaving the Port of *Pozzuoli*, we coasted the Ruins of *Caligula's Bridge*, as they are commonly called; and spent some time in examining the ruin'd Arches and Piles remaining of this pretended renowned Bridge. A certain modern Poet speaks thus of these Ruins:

*Hic Pile bis sex antiquo ex ponte supersunt
Quo Caius Cæsar Caligæ cognomen adeptus
Neritiis Samiam junxisse Dicarchida Baiis
Fertur, & æquoreas siccis transisse per undas
Passibus, instrato sublimis tramite molis.*

A poor
Observa-
tion of
Bishop
Burnet.

Over great Credulity, as I observed Yesterday, may impose on Idiots; but I am surprized that learned Men should so far join with the Multitude, as to swallow down Absurdities which have not the least Shadow of Probability. Several of them, and among others Bishop Burnet, have admired this Bridge as a most stupendous Edifice, and rank it in the Number of the greatest Prodigies. *Neither the Sybil's Grotto, says Bishop Burnet, which led to Cumæ, nor any thing seen in the Bay of Pozzuoli, can compare with the Ruins of Caligula's Bridge, which raise our Admiration. We there*

See an illustrious Monument of the extravagant Prodigality of a brutal Tyrant, who, merely out of Vanity, would build, in the Sea, a Bridge three or four Miles long; a Work never attempted before. Were this literally true, we might justly admire so wonderful a Bridge; but, unhappily for these easy Admirers, this pretended wondrous Structure is a mere Chimera. Farther, a Circumstance which reflects on the Credulity of these learned Men, and makes it inexcusable, with regard to this pretended *Caligula's* Bridge is; *Suetonius*, in the Life of this Prince, so far from declaring it to be a Stone or even Brick-bridge, says expressly, that it was formed wholly of Ships: *Bajarum medium intervallum Puteolanas ad moles, trium millium & sex centorum ferè passuum ponte conjunxit, contractis undique onerariis navibus, & ordine duplici ad anchoras collocatis, superjectoque aggere terreno, ac directo in Appie viæ formam.* This, methinks, is very clear; but had not *Suetonius* told us, that this Bridge was composed of Ships, could any one imagine that a Stone Bridge could be carried (over the Sea) four Miles in Length, and above sixty Fathoms deep in several Places; where it consequently would be impossible to turn off the Water, in order to lay the Foundation of this chimerical Bridge? When Bishop *Burnet* declares, that no one had ever attempted such a Structure before *Caligula*, he doubtless forgot that which *Xerxes*, King of *Persia*, had thrown one over the *Hellepont*, many Centuries before him. The Ruins therefore, of this pretended *Caligula's* Bridge, are only the Remains of the ancient Mole of *Pozzuoli*, built, for the Security of the Harbour, by the *Greeks* who founded this City. *Strabo* relates, that this Mole was built of Brick and Stone, joined by a Cement composed of Lime; and a certain Sand now called *Puzzolana*, which hardens in the Water, and becomes like Marble.

1707.
Dec. 4.
NAPLES.

*Hic (quod vix credas) pulvis lapidescit, & ardet
Marmoris in morem mixto candore rubentis,
Cumanoque lapis cemento, & flumine mixto
Effectus, durat nullo expugnabilis æstu,
Pulvere sunt illo Luculli summa potentis
Mœnia Piscinæ mirabilis illita, & illo
Exstructæ partim sub aquis propè littora pile,
Quæquæ latent, & quæ cælo capita ardua tollunt.*

But here will you object, the Moles of Harbours have no Arches, and you tell me that there are still some in *Pozzuoli*, a Circumstance, I believe, not found in any other. To this I answer, that you take that to be a Difficulty which is really none at all; for, not to mention that the same Structures are not always raised in the like Form, in all Ages, 'tis a certain Fact, that a Mole raised with Arches, opposes the Billows much more forcibly, and breaks them much better than any other. Besides, as the Sea comes into the Port by these Openings, and goes out with the same Ease, it carries off with it all the Earth which Rain-water commonly brings along with

Proofs
that this
pretended
Bridge
was a
Mole.

1707.
Dec. 4.
NAPLES.

it; and, by this means, keeps it always clean; otherwise this Earth, heaping up insensibly in the Harbour, makes it become, in process of time, useless, of which we have so many Examples in this Age. To this I will add; that I saw in the Remains of such Piers as are still standing, Iron Rings, which doubtless were employed to fasten the Ships that were in the Port, and would not have been of any Use in a Bridge: In fine, that this Mole having been broke, in some Places, by the Violence of the Waves, in the Reign of the Emperor *Hadrian*, was repaired by *Antoninus Pius* his Successor; this is proved by a Marble found in the Port itself, in 1557; set up by the People of *Pozzuoli*, at the Entrance of their City-Gate, where 'tis now seen, with the following Inscription.

IMP. CAESAR. DIVI. HADRIANI. FIL. DIVI. TRAJANI
PARTHICI. NEPOS. DIVI. NERVAE. PRONEPOS. T.
AELIUS. HADRIANUS. ANTONINUS. AUG. PIUS.
PONT. MAX. TRIB. POT. II. COS. II. DESIG. III.
P. P. OPUS PILARUM VI MARIS CONLAPSUM A
DIVO PATRE SUO. P. PROMISSUM RESTITUIT.

Here follows another, mentioned by *Julius Capitolinus*, in the Life of that Emperor.

IMP. CAESARI. DIVI. HADRIANI. FILIO. DIVI.
TRAJANI. PARTHICI. NEPOTI. DIVI. NERVAE.
PRONEPOTI. T. AELIO. HADRIANO. ANTONINO.
AUG. PIO. &c. *Quod super caetera beneficia ad hujus
etiam tutelam portus, pilarum viginti molem cum sumptu
fornicum reliquo, ex aerario suo largitus est.*

Have we not here the very Piers and Arches of *Caligula's* pretended Bridge, according to several Authors?

There now remains, of all this Mole, only a dozen Piers, and a few Arches half ruined. Having taken the Soundings along these Piers, we found the Depth of Water vary much; there being from eight to twenty Fathoms, and more.

The Lu-
crine Lake.

After sailing for some time, we came near to the *Lucrine Lake*, so much cried up antiently by the *Romans*, on account of its Oysters, and other Fish, the former of which were esteemed the most delicate in all *Italy*. 'Twas named *Lucrinus*, from the great Fishery carried on in it, and the great Profit (*Lucrum*) made by it. This Lake extended, antiently, almost as far as *Baia*, and to that of *Avernus*, as *Strabo*, relates; and 'twas separated from the Sea by a Bank or Mound eight *Stadia* in Length, and broad enough for two Waggon to go a-breast. *Augustus*, or according to others, his Son-in-law *Agrippa* (tho' some ascribe this to *Julius Caesar*) dug a Canal, for one Lake to communicate with the other, and called *Portus Julius*.

*An memorem portus, Lucrinoque addita claustra,
Atque indignatum magnis stridoribus æquor,
Iulia quæ Ponto longè sonat unda refuso,
Tyrrhenusque fretis immittitur æstus Avernis?*

That is :

“ Or shall I praise thy Ports, or mention make
“ Of the vast Mound that bounds the *Lucrine* Lake,
“ Or the disdainful Sea, that, shut from hence,
“ Roars round the Structure, and invades the Fence ;
“ There, where secure the *Julian* Waters glide,
“ Or where *Avernis*’ Jaws admit the *Tyrrhene* Tide.

DRYDEN.

This *Lucrine* Lake, so frequently sung by the Poets, is now so very inconsiderable, that it looks like a mere Village-Pond, rather than a Lake ; it having been choak’d or fill’d up by so very extraordinary an Accident, that I cannot forbear taking notice of it here.

*Haud procul hinc (quid non mutat longæva vetustas ?)
Apparet (mirum) nostris novus editus annis
Vasta in planitie Mons una nocte creatus.
Ille vomens ruptis crebros fornacibus ignes,
Undantesque globos flammæ ad sidera jactans,
Funditus oppressit loca proxima fœta lavacris
Æstibus assiduis, quibus obruta villa disert
Delicium Ciceronis, amœnus ab urbe recessus,
Magnifica ornabat quam Porticus, & nemus ingens
Quæ nunc senta rubis subitæ pars una ruinæ est.*

The Earth or Ground, which is no ways solid, having shook almost continually during seven Days, throughout the whole Territory of *Pozzuoli*, yawn’d horribly, on a sudden, on St. Michael’s Day, the 29th of September 1538; and not in the Night between the 19th and 20th, as Mr. *Misson* declares. *Lassels* places this Accident in 1536, and the Author of the Journal in 1528. This Earthquake, after a violent shaking, was so dreadful, that the Sea fled, as tho’ it dreaded the being swallowed up, and withdrew two hundred Paces from the Shore it lav’d, and which it has never dared to approach since. The unhappy Town of *Tripergola*, not being able to fly away as the Sea had done, was swallowed up with all its Inhabitants. ’Tis related that there stood, in this Town, a noble Convent of *Franciscan* Friars, another of *Franciscan* Nuns, and an Hospital, Assistant to that of the *Annonciata* of *Naples* ; a great many very salutiferous Baths,

G g 2

and

*Monte nu-
ovo, its
Birth.
Errors of
Mr. Mis-
son, of
Lassels,
and the a-
nonymous
Traveller.*

1707.
Dec. 4.NAPLES.
The
Town of
Tripergola
swallow-
ed up.

and a vast Number of delicious Gardens ; in a word, 'twas a little *Eden* : But History informs us likewise, that the Inhabitants of this Town, not excepting the *Franciscans*, whether male or female, were horrid Wretches ; nay worse (as we are assured) than those of *Sodom* and *Gomorrab*. You possibly will imagine, that the Earth was satisfied with swallowing up the Religious of both Sexes, just mentioned, and instantly closed its Jaws. But so far from this, in order to leave an eternal Mark or Token to Posterity, that Heaven is ready to take Vengeance of those abominable unnatural Wretches, who violate the most sacred Laws of Nature, she threw up, (by the same voracious Mouth which had swallowed up the Town) a Hill of Ashes, which shot up instantly to a Mountain a full Mile high, and near four round. But this was not all. The Moment this new Mountain was fixed, it began to belch out Flames and Smoke, Stones and Bitumen, with such prodigious Quantities of Ashes, that 'tis affirmed the Wind wafted them to *St. Severino*, a Town twenty four Miles from *Naples*. You'll naturally conclude, that every Thing within the Neighbourhood of this dreadful Devourer, felt the Effects of her Fury ; every thing was destroyed within five or six Miles round, Houses, Trees, Vineyards, Beasts, Men, Women and Children. At this Juncture the hapless City of *Pozzuoli* was almost destroyed ; such of its Inhabitants as escaped, flying to *Naples*, stark naked and half dead with Fear. The *Lucrine* Lake was almost filled up ; that of *Avernus* was partly so ; in a Word, a dreadful Havock was made in all the Parts adjacent. There remained an Opening (about fifty Foot in Diameter) in the Middle of the Summit of this Mountain of Ashes, which is now called *Monte nuovo*. Fire belched from it first ; but ever since this horrid Noise, it has cast neither Fire nor Smoke ; there remaining only, at the Bottom of this Opening, a sulphureous hot Water. *Capaccio*, specifying the various Times that the City of *Pozzuoli* had been sack'd, and the horrid Havock which this Earthquake made in so ill-fated a City, observes ; that the Inhabitants could never obliterate the Remembrance of the latter, the Mountain of Ashes above-mentioned, putting them daily in mind of it : *Barbarorum*, (these are his Words) *maximas Puteolani injurias pertulere : banc autem, quam natura ipsa intulit, & perferre coacti sunt, oblivioni nunquam tradent ; nam injuriæ testem coram oculis montem ipsum quotidie contemplantur*. I forgot to observe, that the then Ruins of the *Villa Ciceronis*, where that great Roman composed his *Quæstiones Academicæ*, was so far destroyed, that there now remain only some wretched old Buildings, which serve to no other Use than sheltering Cattle in them. *Girolamo Borgia*, who was Eye-witness to Part of the Effects of this dreadful Eruption, sent a Description thereof, to Pope *Paul III.* in very beautiful *Latin* Verses, descriptive of this dreadful Scene ; when thick Clouds of pitchy Smoke hid the Sun, and dreadful Flames issued from the Bowels of the Earth, as tho' the infernal Rivers were forcing up to it, and hurling forth huge Stones several Miles round ; the horrid Vapours infecting several Towns in *Italy* with a Pestilence.

*Qui fumus turpat niger ora nitentia Solis ?
Sulphureis tenebrosa palus effusa cavernis
Fluctuat, Ætneis eructans altius ignes ?
Numquid Avernales Phlegeton prorupit in undas,
Terribiles fluctus & saxa sonantia torquens ?
Baianæ reboant undæ, simul agmen aquarum
Dulce fluit, celeri fugiens contraria cursu.
Excidit è tremulâ Miseni buccina dextrâ
Rauca sonans ; metuit rursus Prochyta alta ruinam
Eruta visceribus fumantis murmura terræ
Horrificis complent piceas mugitibus auras.
Tristis ab occasu facies, & torva minatur,
Undè lues Latias infecit tetrior urbes.
Tum quæ saxa furens ingentia sæpè sub altum
Spiritus emittit Cælum, seu circinus orbem
Amphitheatralem struxere ad multa repente
Millia, saxosos revomente voragine fluctus.*

As to the *Lucrine Lake*, 'tis now not above one hundred and fifty Paces long, and one hundred broad ; and tho' it abounded so much with Fish in ancient Times, all now seen there are Tenches and some River-Birds. 'Tis but sixty Paces from the Sea ; and the Road between them, was made by *Hercules*, according to *Strabo* and *Silius Italicus* ; the last of whom speaks of it thus, in his twelfth Book of the second *Punic War* :

*Asi hic Lucrino mansisse vocabula quondam
Coryti memorat, medioque in gurgite Ponti
Herculeum commendat iter, quâ dispulit æquor
Amphitryoniades armenti vector Iberi.*

With regard to the Story of the Dolphin, which, according to *Pliny*, and several other Authors, grew so fond of a little Boy, that he would come to him whenever called ; and letting him get upon his Back, carry him either to *Pozzuoli* or *Baiæ*, as the Boy desired, and died with Grief after the Boy had left the World ; with Submission to these Writers, this Story has altogether the Air of a Romance, as might be proved by a Variety of strong Reasons ; was I not afraid of tiring you, should I dispute on a Subject that noways deserves it. 'Tis to no purpose, that Mr. *Misson* says, *How incomprehensible soever Things or Relations appear, we yet ought not to be over hasty in pronouncing them false, except they imply a manifest Contradiction.* My firm Opinion is, that when a Person, after he has maturely examined Things, still finds them incomprehensible, and quite improbable ; he hazards much less in rejecting them as fabulous, than in admitting them blindly as Truths. A little Scepticism, with regard to a Multitude of Things,

1707. Things, is less prejudicial to Men, than a too great Credulity, which
 Dec. 4. will not permit them to argue; and, at last, throws them into such a
 NAPLES. Complication of Absurdities, as 'tis scarce possible for them ever to get
 clear of afterwards.

Baths of There are a great Number of Baths between the *Lucrine* Lake and that
Tritola, of *Avernus*; but I'll mention only those commonly called the Baths of *Tri-*
 formerly *tola*, and its Sweating-places, which cure Diseases of every kind. 'Tis the
Nero's common Opinion, that these Baths of *Tritola* were anciently the *Thermæ* of
 Hot- *Nero*, so highly celebrated by ancient Authors; and, among others, by
 baths. *Martial*, who writes thus:

Quid Nerone pejus? Quid Thermis melius Neronianis?

That is;

“What's worse than *Nero*? than his Baths, what better?”

Entrance We first enter'd a Grotto, about the Size of a Hall or great Room, the Roof
 into them. of which is still entire, but its Paintings were effaced. Level with the Earth are
 the Reservoirs, which serve as Baths; and here are the Statues which the Phy-
 sicians of *Salernum* carried off, with the Inscriptions mentioning the respec-
 tive Virtues of each Bath, for curing Diseases; but the most singular Cir-
 cumstance is, the Waters of these Baths filled them, sometimes in the Day,
 and at other times in the Night, according to the Course of the Moon;
 and these Waters, after filling the Baths, ran partly into the Sea, (which
 is not far from them), and partly returned back to the Spring whence they
 issued.

*In tria divisus specus est, seu brachia, quorum
 Sulphureos extrema tenent fumantia fontes
 Solis inaccessos radiis sub rupe cavata.
 Ingressu via longa patet, cinis impedit albus
 Atque calens mediâ gradientes agmine fossâ.
 Ingrediendo cave tollas caput; arduus undam
 Fumus agit, totoque fluunt de corpore rivi,
 Nam licet intraris nudus, tibi plurimus imos
 A capite ad calces manabit corpore sudor:
 Hinc habuere suum loca sudatoria nomen.
 Sin submissus eas, & cautè lumina serves,
 (Nam sine luminibus nulli est intrare potestas)
 Victor eris: Nimum sed non tentare sinistram
 Dira tibi mens sit, necat intus flammeus aër,
 Profuit & nulli in tacitis hæsisse latebris.*

Being

Being come out of the first Grotto, we lighted our Wax-candles, in order to go into the second; it being impossible to discern any thing, except Tapers or Torches are made use of. We ascend to it by several Steps cut in the Rock; and the Instant a Person is advanced two or three Steps in the Grotto, a hot Air he feels instantly, and which is noways disagreeable, puts him all over in a Sweat, in case he stands upright; but, in case he stoops as he walks, he is refreshed by a cool Air which issues from the Earth. The farther he advances in this Grotto, the hotter he finds himself; a Circumstance owing to a Spring of boiling Water, found at about an hundred Paces from the Entrance. Having the Curiosity to dip the Tip of my Finger in this Water, I immediately felt a Pain like Scalding. 'Tis said that Persons who stand any time in this Sweating place, are cured of Pains in the Stomach, Head-achs, and the Dropsy; and that the Pains of the Gout are thereby eased. After passing by a large Stone, which fell from the Top of the Rock, and called (but for what reason I know not) *il Cavallo* (the Horse;) we then are at the End of the Grotto. The third, lying southward, throws out Vapours, the Heat of which is so excessive, that Tapers and Torches not only melt, but likewise go out immediately. 'Tis very dangerous for Persons to continue any time in this Grotto, in order to make Experiments. This I can affirm confidently, since, having endeavoured to stay only a Minute longer there than my Companions, I was seized with such a Stupor, or rather a dreadful Swimming in my Head, that I doubtless should have been stifled; had not my Friend the Antiquary, and another of our Fellow-Travellers, drawn me, half suffocated with the sulphureous Vapours, out of it, as speedily as possible. Being come to the Sea-shore, which is close to it, I rubbed well my Face, and particularly my Nostrils, with Water; whereby I was instantly refreshed, and my Head-ach removed. At the same time, our Guide desired me to thrust my Hand into the Sea-sands, when (a most surprising Circumstance!) it almost scorched me, notwithstanding that the Water which covered them, was exceedingly cold; a Proof of the prodigious Quantity of Sulphur and Bitumen wherewith this Country abounds, and which pierces to the very Bottom of the Sea, as *Statius* observes very justly in the following Verses:

*Quosque Dicarchæi portus, Baianaque mittunt
Littora, quæ mediis altè permissus anbelat
Ignis aquis, & operta domos incendia servant.*

Thence we came, through a pretty beautiful Road, to the Lake of *Avernus*; but first passed by the Foot of *Monte di Christo*, so called from a Tradition which informs us, that Christ, with the Souls of the Fathers taken by him out of Purgatory, issued through the Cranny seen in this Mountain. *Alcadinus*, a Sicilian Poet, and a Compiler of numberless Fictions, like

1707.
Dec. 4.
NAPLES.
Singula-
rities of
this
Grotto.

Experi-
ments
made in
this Place.

Monte di
Christo.

1707. like these, greatly contributed to the establishing of this Tradition, by the
 Dec. 4. following Verses :
 NAPLES.

*Est locus effregit quo portas Christus Averni,
 Et sanctos traxit lucidus inde Patres.*

That is ;

“ A Place there is, where Christ broke Hell’s dread Gates ;

“ And, radiant, thence drew forth the Holy Fathers.”

What a Rant have we here ! The Cleft or Opening of this Mountain, was occasioned by the dreadful Earthquake in 1538. This is the Truth of the Matter, and all the rest is mere Fiction. With regard to the Lake *Avernus*, *Silius Italicus* speaks of it thus, in his Twelfth Book of the Second Punic War :

*Ille, olim Populis dictum Styga, nomine verso
 Stagna inter celebrem nunc mitia monstrat Avernum :
 Tum tristi nemore atque umbris nigrantibus horrens,
 Et formidatus volucris, lethale vomebat
 Suffuso virus caelo, Stygiâque per urbes
 Religione sacer, sævum retinebat honorem.*

The Lake
Avernus.
 Errors of
 Mr. Mis-
 son.

This Lake is greatly changed since that Time. 'Tis at a full Mile's distance from the *Lucrine* Lake, and of a circular Figure. According to Mr. *Misson*, the Circumference of this Lake is equal to that of *Agnano* ; but 'tis certain that he had not measured it exactly, the Lake of *Avernus* being but two Miles round, and the other three. He likewise declares, that it abounds greatly with Fish ; and that such Persons as come near it, are struck with a disagreeable Smell. Nevertheless, our Antiquary assured us, that only Tenches (and these not very numerous) are produced in this Lake ; and I myself know, that we ourselves were not struck with any unpleasing Odour ; we smelling nothing except the Fern which grows in the Neighbourhood of this Place. 'Tis certain that the disagreeable Smell he speaks of, could not proceed from the Waters of the Lake, they being clear and flowing ; and would be fit enough for drinking, was it not for a roughish Taste of the Mineral.

Nunc

*Nunc age, Averna tibi quæ sint locacumque lacusque
Expediam, quali natura prædita constant.
Principio, quod Averna vocantur, nomen id ab re
Impositum est, quia sunt avibus contraria cunctis,
E regione ea quod loca cum advenere volantes,
Remigii oblita pennarum vela remittunt
Præcipitesque cadunt molli cervice profuse
In terram, si fortè ita fert natura locorum;
Aut in aquam, si forte lacus substratus Averno est
Qualis apud Cumas locus est montemque Misenum
Oppleti calidis ubi fumant fontibus auctus.*

You hereby see, that other Lakes besides this were called *Aōpvog*, Other
i. e. *Avibus carens*, (free from Birds;) and from all which there arose such Lakes
vaporous Exhalations, as killed all those Birds which flew over them. Such called
was anciently that of our *Avernus*, as we are told by a great Number of *Aōpvog*.
ancient Authors: *Virgil*, among others, affirms this positively, in his Sixth
Æneid, where he speaks of the Grotto on the Side of the Lake; and com-
monly called the *Sybil's Grotto*, but without Foundation.

*Spelunca alta fuit, vastoque immanis biatu,
Scrupea, tuta lacu nigro, nemorumque tenebris:
Quam super haud ullæ poterant impune volantes
Tendere iter pennis: talis sese balitus atris
Faucibus effundens, supera ad convexa ferebat:
Unde locum Graii dixerunt nomine Aornon.*

That is;

“ Deep was the Cave; and downward as it went,
“ From the wide Mouth, a rocky rough Descent;
“ And there th’ Access a gloomy Grove defends;
“ And there th’ unnavigable Lake extends,
“ O’er whose unhappy Waters, void of Light,
“ No Bird presumes to steer his airy Flight;
“ Such deadly Stench from the Deep arise,
“ And steaming Sulphur that infects the Skies.
“ From hence the Grecian Bards their Legends make,
“ And give the Name *Avernus* to the Lake.

DRYDEN.

1707.
Dec. 4.
NAPLES.
Origin of
the deadly
Vapours
formerly
emitted
by this
Lake.

* In Ad-
mirand.
An Opi-
nion of
Aristotle
refuted,
by a con-
trary Ex-
periment.

The Sy-
bil's
Grotto.

These pestiferous Vapours arose certainly from some subterraneous Torrent of Sulphur and Bitumen, that mixed in the Lake; and which being kept in by the tall Trees, surrounding and covering it partly, gave a Stench to its Waters, and the whole Air, in the Neighbourhood: However, *Agrippa*, and afterwards *Augustus*, having caused these Trees to be cut down, the Air became purer; by which means the Hills encompassing it, were cultivated and inhabited; as is manifest from the Ruins still seen in different Parts of those Hills. In this Age, the Lake in question is no longer *Aōgvos*; Birds flying over, or swimming in its Waters, without being annoyed by any Exhalations; some Earthquake, in all probability, having stopt up the Apertures through which passed (into *Avernus*) the Sulphur and Bitumen wherewith it was infected, and which killed the Birds. Calling to mind my having read in *Aristotle**, that nothing will float on this Lake, not even so much as the Leaves of Trees; I resolved to see whether this was true: For which reason, I took up a pretty thick Piece of Wood, that happened to lye at my Foot, and threw it with all my Strength into the Water. This Experiment proved to me, that *Aristotle* was mistaken in this, as well as in many other things; my Piece of Wood returning instantly upon the Surface of the Water: And yet what Number of zealous Partisans of this Pedagogue of *Alexander* the Great, would have sworn upon the Authority of *Aristotle*, that his Assertion was true. This Philosopher is likewise in an Error, in affirming that the *Avernus* has no Bottom; for, sounding it in a great many Places, we found twenty, twenty-five, and thirty Fathoms Depth of Water.

About forty Paces from the Banks of this Lake, to the Left, is the famous Grotto, commonly called the *Cumæan Sybil's Grotto*.

*Hic suus umbrosis confurgit montibus horror,
Tartareo loca sacra Deo, Stygiæque Dianæ.
Hic specus invisum cælo & fulgentibus astris,
Quo patet immitem facilis descensus ad Orcum
Et Phlegethonteas inferni fluminis undas,
Cocytique sinus, faucesque Acherontis avari.
Nunc spelunca manet, sed deformata ruinis,
Nunc obducta situ, nunc densis obsita dumis:
Cella tamen superat veteri cælata figurâ.*

Error of
Bishop
Burnet.

After a Taper had been given to each of us, our Antiquary conducted us into the Grotto by a narrow Passage, clogged with Brambles and Briars. The Cavern, at its greatest Height, is about fifteen Feet, and twelve every where else; and nine or ten Feet broad. Nevertheless, Bishop *Burnet* affirms it to be seven hundred Feet long, twenty broad, and eighteen high. On the contrary, the Author of the *Journal* declares it to be but one hundred Paces only in Height. After advancing forward about two hundred and fifty

fifty Paces, we turned to the Right, through a little Avenue fourscore Paces long, six or seven Feet high, and three broad, which leads to a Room, whither we arrived at last, still going down the great Alley. This Chamber is fourteen Feet long, eight broad, and about thirteen high; and here, we are told, the *Sybil* used to retire. Its Cieling was formerly painted Gold and Blue; the Walls of it were adorned with Mosaic; some Remains whereof are still seen, by the Assistance of Tapers. Not far from hence is a Place filled with Water, which is pretended to be the *Sybil's* Bath; and, at a little distance from the Room in question, the Earth, fallen in by Earthquakes, has stopt the Passages, and prevented our advancing any further.

Tho' I should be firmly persuaded, that there was anciently such a Person as the *Cumæan Sybil*; that she resided in a Cave; and that this Cave was situated hereabouts; I yet cannot see any Reason which should make me conclude it to be that we are now speaking of. Most ancient Authors, who have wrote concerning this Grotto of the *Sybil*, affirm that it stood under *Apollo's* Temple, built on the highest Part of the City of *Cumæ*. *Virgil*, in his Sixth *Æneid*, has the following Verses:

*At pius Æneas arces, quibus altus Apollo
Præsidet, horrendæque procul secreta Sibyllæ
Antrum immane petit: magnam cui mentem, animumque
Delius inspirat vates, aperitque futura.*

And afterwards:

*Talibus affata Æneam (nec sacra morantur
Jussa viri) Teucros vocat alta in templa sacerdos,
Excisum Euboicæ latus ingens rupis in antrum,
Quo lati ducunt aditus centum, ostia centum,
Unde ruunt totidem voces responsa Sibyllæ.*

That is;

“ The pious Prince ascends the sacred Hill
“ Where *Phæbus* is ador'd; and seeks the Shade,
“ Which hides from Sight his venerable Maid.
“ Deep in a Cave the *Sybil* makes Abode;
“ Thence full of Fate returns, and of the God.

.....

H h h 2

“ This

1707.
Dec. 4.
NAPLES.

" This said, the Servants urge the sacred Rites;

" While to the Temple she the Prince invites.

" A spacious Cave; within its farthest Part,

" Was hew'd and fashion'd by laborious Art,

" Thro' the Hills hollow Sides; before the Place,

" A hundred Doors, a hundred Entries grace:

" As many Voices issue; and the Sound

" Of Sybil's Words as many times rebound.

DRYDEN.

Mr. Mis-
son re-
futed.

Now the Cavern in question, so far from being under the City of *Cumæ*, is full three Miles distant from it; and neither the *Aditus Centum*, nor the *Ostia Centum*, suit with it. *Justin Martyr*, who has given a Description of it, not from Hear-say, as *Mr. Misson* observes, but as an Eye-witness of what he wrote, places it also under the City of *Cumæ*; and the Description he gives of it, is very like that found in *Virgil*; the former observing, *In Orat. Parænet. ad Græcos: Admiratum se fuisse maximam Basilicam uno lapide incisam opere eximio, ubi ostendebantur adhuc in Templi medio vasa tria eodem lapide incisa, quibus aquâ repletis lavabatur Sibylla, acceptâque stola recedebat in abditissimam ejus Templi partem, oraculum illic editura.* The learned *Onuphrius Panvinius* asserts, that this Temple was standing till the dreadful Earthquake which happened in 1538. *Et cum*, adds he, *Puteolos Bajasque profectus essem anno Domini millesimo quingentesimo quadragesimo octavo, Regionis peritos mercede conduxî, qui Templi locum & formam, aliaque omnia narraverunt, quæ Justinus Martyr annis ante mille trecentis se vidisse scripsit, priusquam arcanum id ac templum ingens, vi terræ-motus obrutum esset.* *Agathias* speaks likewise of it, as follows: *Antrum quoddam Cumarum oppido subest ad orientalem collis flexum, omni ex parte tectum, valdeque cavum, adeo ut sinum ingentem habeat, profundumque instar barathri. In hoc antro ferunt habitasse magnam illam Italicam Sibyllam, quæ Apollinis numine correpta consulentibus futura prædixit.* Now, methinks, none of these Particulars answer, in any manner, to the Grotto of *Avernus*: Besides, its Entrance is directly opposite to the City of *Cumæ*, or rather its Ruins; and its Out-lett, in all probability, terminated towards that of *Baiæ*. Hence I should naturally conclude, that it was dug, in order to shorten the Way from *Avernus* to the last mentioned City; or that this was likewise the Work of the *Cimmerians*, who inhabited subterraneous Places, and a very gloomy Forest dedicated to *Proserpine*, between *Cumæ* and *Baiæ*; and used to dig Metals out of the Earth. 'Twas among these *Cimmerians*, according to *Homer*, that *Ulysses* came, in order to descend into Hell; there to consult *Anticlia*, his Mother, before he returned to *Ithaca*. According to *Tully*, the *Cimmerians* inhabited a Valley, so exceedingly deep, that the Sun never shone in it; whence arose the Proverb of *Cimmerian Darknes*. *Gimmerii* (says *Cicero*, in his *Questiones Academicæ*) *Populi in Italia, ad Baianum & Avernum sinum incolentes vallem ingenti*

ingenti jugo circumductam, quæ neque matutino, neque vespertino sole contegitur, 1707.
unde proverbium CIMMERIÆ TENEBRÆ. Silius Italicus, Book XII. of the Dec. 4.
Second Punic War, takes notice also of these Cimmerians, and of the dismal Gloominess of their Abode. NAPLES.

*At juxta caligante situ, longumque per ævum
Infernis pressas nebulis, pallente sub umbrâ
Cimmerias jacuisse domos, noctemque profundam
Tartareæ narrant urbis*——

By the way, the Ruins of such Buildings as lie nearest to the Lake, are The Ru-
neither those of a Temple of Neptune, of Mercury, nor of Apollo, as some ins lying
Writers have asserted; but skilful Antiquaries agree, (with Capaccio) that, nearest to
from certain Footsteps, they seem to have been formerly Baths. the Lake,
what?

From this Cavern we descended towards the Place, where anciently stood
the City of Baia.

*Diffita nec longè est Thermarum cognita fama
Quæ tulit à socio nomen solertis Ulixi,
Deliciæ veterum, Latia blanda otia gentis,
Lectæ Deis sedes, requies secunda laborum.*

This whole Gulph formed anciently a most beautiful Scene. The Romans Gulph of
were invited to it by the Softness of its Air, by its admirable Situation, Baia,
whence we have a full View of the Sea on every side; by the Fertility of its
Soil, by its delightful Hills and salutary Baths; whence the richest and most
powerful among the People above-mentioned, were induced to build magnifi-
cent Houses, and form enchanting Gardens. Their Historians, as well as Poets,
inform us, that 'twas the most delicious Spot in all Italy; and, according to
Horace, in the whole World, as he observes in his first Epistle to Mæcenas;
tho' Mr. Misson declares this Verse to be Juvenal's.

Nullus in orbe sinus Baiis præluet amœnis.

As this Place was so delightful, 'twas at the same time, a Scene of De- A delight-
bauchery, according to Propertius, Seneca, Martial, and many Others. Clo- ful and
dius, that head-strong Debauchee, presumed to censure Cicero, for having a luxurious
Country-seat at Baia, as highly injurious to his Character. Propertius af- Place.
firms it to be of dangerous Consequence to the Virtue of chaste Maidens.

*Tu modò quamprimum corruptas desere Bajas.
Multis ista dabunt littora diffidium:
Littora quæ fuerunt castis inimica puellis.
Ab pereant Baje crimen amoris aquæ.*

1707.
Dec. 4.
NAPLES.

Seneca styles it the Inn or Harbour of Vices, *diversorium vitiorum*; and *Martial*, speaking of any Roman Maiden who should go thither, declares, that if she came to it a *Penelope*, she would depart a *Helen*: *Penelope venit, abit Helene*. This enchanting Spot, so much renowned on account of its noble Palaces and charming Gardens, is now a frightful Solitude: And we cannot call to mind its former Condition, without being almost grieved to behold it so much deserted; and that the only Thing now remaining, of its once so numerous Beauties, is its charming Situation. 'Twas at *Baie* that a Peace was concluded between *Augustus*, *Mark Anthony*, and young *Pompey*. 'Twas here likewise that the Emperor *Hadrian* died, aged sixty one Years, and in the twenty second of his Reign.

The Ru-
ins of
three
Temples.

Far within this Gulf, are the Ruins of three Temples, antiently dedicated, the one to *Diana*, another to *Venus*, and the third to *Mercury*; or according to others, to the Sun. The first is the most entire; and we there see several Figures of Stags, Wild-boars and Dogs, all which Creatures were sacred to *Diana*. The second is supposed to be that which *Julius Caesar* built in honour of the procreating *Venus*, *Venus genetrix*; which Opinion arose from the digging up, in the Neighbourhood of it last Century, a colossal Statue of *Venus*, having a Globe in her Right-hand, and three Oranges in her Left. Others suppose this Edifice to have been a Bath, because of some Tubes or Pipes still seen there, and Mr. *Misson* seems likewise to be in the same Way of thinking. But may not these People be taught, since they seem to be ignorant in this Matter, that most of the heathen Temples had Baths belonging to them. That of *Mercury*, which others say was consecrated to the Sun, was about seventy five Paces in Diameter; and its Walls were raised with so much Art, that a Person laying his Ear against it, heard whatever was spoke in one of the Corners of the Temple, tho' spoke so very low, that those who stood in the Middle could not hear a single Word. The Top of this Temple was also open like that of the Pantheon in *Rome*. About a Week since, a Peasant digging not far from this Temple, found two Marbles, on which were the following Inscriptions.

I.
SOLI INVICTO.
ET LUNAE AETERNAE.
Q. MINUTIUS Q. F. PARATUS.
DEDICAVIT.

1707.
Dec. 4.
NAPLES.

2.

DIS SECURITATIS

P. DECIUS EUSCHEMUS

ANTISTES SANCTI SILVANI

ANNUM AGENS XXI. FECIT.

SIBI. B. B.

I should be apt to conclude, from the first of these Inscriptions, that those Persons are in the right, who assert that this Temple was dedicated to the Sun, and not to *Mercury*. Inference drawn from these two Inscriptions.

The Port of *Baia* is very deep, and quite sheltered from the Winds. The Town stood antiently close to it, being built on the Sea-shore. Its Name is said to have been borrowed from one *Baius*, a Companion of *Ulysses*, who was buried there; and this is positively asserted by *Tzetzes*, the Interpreter of *Lycophron*. *Silius Italicus*, in his Twelfth Book of the Second *Punic* War, has these Lines.

—— ——— *Docet ille tepentes*
Unde ferant nomen Baiae, Comitemque dedisse
Dulichiae puppis stagno sua nomina monstrat.

Josephus, in his Antiquities, declares it to be small: *Baia maritimum oppidulum Campaniae, quinque stadiorum intervallo distans est à Dicearchia.* *Blondus*, on the contrary, terms it a rich spacious Town: *Civitas opulenta, & circuitus satis ampli.* And indeed it appears, by a Pavement composed of large Stones seen almost entire under Water, that *Baia* extended along the Sea-shore as far as the Promontory of *Penate*. However this be, 'tis certain that the vast Concourse of *Romans* to it, and the great Number of illustrious Personages residing in its Neighbourhood, rendered it, during a long Course of Years, a wealthy, populous Town. But the *Lombards*, and afterwards the *Saracens*, destroyed it so completely, that nothing now remains of this Town, except some miserable Ruins of Houses, and the Pavement of the abovementioned Street, lying under Water. *Don Pedro* of *Toledo*, Viceroy under *Charles V.* judging that the Hill lying on one Side of the Harbour, would be a very fit Place for defending the Entrance to it, erected there a pretty large Castle, well fortified with strong Bastions. About four or five Years since, a small Fort was built in the Sea at the Entrance of the Harbour, which a Stone-Bridge, composed of six Arches, joins to the Shore. Not far from thence, and near to *Bauli*, stood antiently the Country-seat of *Hortensius* the Roman Orator, famous for the ridiculous Passion he had for Lampreys; which prompted him to bewail with Tears, during several Days, the Loss of one of those Fishes which died in

1707. in a Pond of his. However, notwithstanding his Grief, he yet repulsed
 Dec. 4. very severely the Taunt of *L. Domitius*, who, expressing his Wonder, *how*
 NAPLES. *a Person of so much Gravity and Prudence could weep for the Death of a Fish:*
Hortensius replied instantly; *I'm much more surprized, Domitius, how you*
could bury three Wives, without shedding a single Tear for one of them; al-
 luding to a Suspicion which was entertained, viz. that *Domitius* had poi-
 soned them all, for the Sake of their Portions. There remain now only
 some poor Ruins of this House, of that of *Pompey*, and of many others
 in this District of *Bauli*.

Bauli, This Place was so called, if we may credit *Symmachus*, from *Geryon's*
 why so Oxen, brought thither from *Spain* by *Hercules*.
 named?

*Huc Deus Alcides stabulanda armenta coëgit,
 Eruta Gerionis de lare tergemini.
 Inde recens ætas corrupta Boaulia Baulos
 Nuncupat, acculto nominis indicio.
 Ab Divo ad procures dominos fortuna cucurrit,
 Fama loci obscuros ne pateretur Heros.
 Hanc celebravit opum felix Hortensius aulam,
 Contra Arpinatem qui stetit eloquio.*

This whole Tract of Country, from *Baia* to Mount *Misenus*, is inter-
 spersed with the Ruins of Hot-baths, Tombs, and Country-seats.

*Hic sola apparent vastæ monumenta ruinæ
 Atque Agrippinæ consurgens monte sepulchrum;
 Hic etenim humani generis teterrimæ pestis,
 Monstrum immane, ferum, fæta truculentior ursa
 Impius insontem matrem Nero sustulit orbi,
 Fortis ad omne nefas, & se scelerosior ipso.*

Tomb of You know the History of this horrid Tragedy, and that the Monster in
 Agrippina. question (*Nero*) not having an Opportunity to poison his Mother, and to per-
 petrate other detestable Expedients thought of by him, caused her, at last, to
 be assassinated by *Anicetus* the Tribune. Here we were obliged to light our
 Tapers again, in order to enter the subterraneous Place called *Agrippina's*
 Tomb. This is a small round Vault or Arch, very low, and adorned
 with some Basso-relievos and grotesque Figures, which are now half effaced
 by the Smoke of the Torches. Here likewise is shown the Hole, wherein
 the Ashes of that Princess were deposited before they were conveyed to
Rome.

Ruins. Hence we came to the Ruins (and these are pretty considerable) of a
 Circus, now called, by the Peasants, *Mercato di Sabato*. 'Twas upon
 Pretence of giving his Mother the Diversion of the Games, which *Nero*
 caused

caused to be celebrated in this Circus, that he prevailed upon that ill-fated Princefs to come hither, and caused her to be stabbed some time after. These Games were called *Quinquatri*, from their lasting five Days. Ovid, in his *Fasti*, informs us, that Combats were fought with Swords, during three of those Days, *Minerva* delighting in such; but that there was no fighting on the first Day, on account of its being the Nativity of that Goddess.

*Una dies media est, & sunt sacra Minervæ
Nomina quæ à junctis quinque diebus habent.
Sanguine prima vacat, nec fas concurrere ferro,
Causa, quod est illa nata Minerva die.
Altera tres que super rara celebrantur arena,
Ensisbus exsertis bellica leta Dea est.*

We afterwards passed near the Ruins of *Julius Cesar's* House, lying between the Castle of *Baiæ* and the *Dead-Sea*. 'Tis pretended that this is the same *Villa* that *Marius* possessed before him. However this be, there was dug up, some time since, in its Ruins, a very beautiful Statue of the former *Roman*, ten or twelve Foot high; holding in one Hand a Vessel used for Sacrifices, and, in the other, a *Cornucopiæ*, with the following Words engraved at the Feet; GENIVS. C. JVL. CAES. 'Twas in this *Villa*, according to *Servius* and some other Writers, that young *Marcellus*, Nephew to *Augustus*, was poisoned by *Livia*. That of *Piso* was not far from it; and there it was that the Conspiracy against *Nero* was carried on, which proved fatal to *Piso*, *Lucan*, *Epicharis*, and so many others.

Not far from hence, and on the Sea-shore, are the Ruins of *Piscina mirabilis* (as 'tis called) or *Cento Camerelle*, or *Centum Celle*. The first of these Edifices is so termed from its exquisite Style of Architecture. This was a Reservoir of fresh Water, made by Order of *Agrippa* for the Use of the *Roman* Fleets which winter'd in the Port of *Misenus*; and this Water was conveyed thither from *Serino* by an Aqueduct. For Dispatch-sake, I'll here copy the Description of it, as given by *Capaccio*, by whom we are told, that its Roof was supported by forty eight Pillars; that it was two hundred and fifty Paces long, and one hundred and sixty broad; and the Descent to it by forty Steps. *Constat concameratione pilis XLVIII. iunixa, pedes ternos undique crassis, quæ quatur ordinibus numero quaternario distributæ Symmetriam quintuplicis porticus per elegantem longitudinem efficiunt. Longa est passus CCL. lata CLX. lateritia ac solida structura, crasso muro, parietibus durissimo tectorio vestitis. Per scalas lapideas ex duobus lateribus graduum XL. eò descendebant, quarum altera hoc tempore obstructa est. Pavimentum summa industria constipatum, atque compactum adhuc pluviales aquas retinet.* Some imagine that this Edifice was made by Order of *Lucullus*; but I don't see what Use this *Roman* could have made of it, as his *Villa* stood at the Foot of Mount *Misenus*. Bishop *Burnet* imagines it to be a

1707. Dec. 4. *Work of Nero*; but he must certainly be mistaken. As to the *Centum Cella*, 'tis another large subterraneous Edifice, where still exist about fifty small low Chambers, which cannot be enter'd without stooping; the rest are ruined, and the whole is not far unlike a Labyrinth. Some assert that this was a Reservoir; others affirm that these several Rooms or Chambers were for lodging Mariners; and others again call them *Nero's Prisons*.

Elysian Fields and Dead-Sea. Going to the *Elysian Fields*, we see, in the Way, several Ruins of antique Monuments, some of which are adorned with Paintings in Fresco. These *Elysian Fields* are merely a small Plain, not uncultivated, as Mr. *Misson* observes; nor between the Sea and the *Acheron*, (as he declares likewise) but planted with Trees and Vines, between Hills and the *Dead-Sea*. *Lassells* observes very judiciously, *that it would make a good Bowling-green*. 'Tis there the Poets feigned, that the Souls of Persons who had led good Lives, enjoyed, after Death, a pleasing Repose; and 'twas this *Dead-Sea*, which they called the River *Lethe*, or of Oblivion; thereby suggesting, that as soon as Persons had crossed this River, they lost the Memory of all Things done by them in this World. The People of *Misenus*, and the Parts adjacent, used antiently to bury their dead in the *Elysian Fields*; and carry such Bodies over the *Dead-Sea*, this being the shortest Way; a Circumstance which likewise gave the Poets an Occasion to feign a *Charon*, who wafted Souls, in his Boat, to the other Side of the River.

*Pergimus ire viam addictum de nomine Montem
Miseni, Aeneae comitis, magni Hectoris antè,
Miseni Aolidis, quo non praestantior alter
Aere ciere viros, Martemque accendere cantu.
Pensilis hic mons est totus, multisque columnis
Arcubus & multis suffultus, ad aethera tendit.*

*Crypta
Trachonaria.*

Before we arrive at this Mountain, we see the *Crypta Trachonaria*, Part of which is ruined, and the rest still exists: These are subterraneous Places made, by *Nero's* Order, in Form of a Reservoir, there to introduce the Waters of all the Hot-springs, in the Neighbourhood of *Baiae*; a mad Design, and worthy of that fantastical Prince: But *Suetonius* declares this positively, who surely is more worthy of Credit than the Author of *Mercurius Italicus*, who declares it to be a Reservoir of fresh Water, for the Use of the Fleets of *Misenus*. Here follow the Words of the former: *Præterea * inchoabat Piscinam à Miseno ad Avernum lacum, contectam, particibus conclusam, quo quidquid totis Baiis calidarum esset, converteretur.* We likewise see there a kind of Gallery, two hundred Foot long, and eighteen broad, which gives Entrance, by four Doors, into four different Reservoirs, arched, and about twenty five Foot high; the whole is incrusted with a Cement, like that of *Piscina mirabilis*, and so very hard, that Steel or Iron cannot cut it. Antiquaries inform us, that it was com-

posed

* *In Nero ne, N. 31.*

posed of pounded Marble, Lime, and Whites of Eggs. By the way, some Arches, sunk by Earthquakes, have so entirely stopt up the Passage, that 'tis impossible to discover any more of them.

1707.
Dec. 4.

A little further, are some Ruins of *Lucullus's* magnificent Country-seat, renowned for its Buildings, and its Ponds filled with Fish of every kind; which made *Lucullus* himself say, that he had no Reason to envy *Neptune*. This House was the most splendid of all those, which the greatest among the *Romans* had in this Part. *Tiberius* died there, when preparing to return to his Island of *Caprea*: *Repetere Capreas quoquo modo destinavit*, says *Suetonius*, *sed & tempestatibus, & ingravescente vi morbi retentus, paulo post obiit in villa Luculliana, octavo & septuagesimo ætatis anno, tertio & vigesimo Imperii, decimo septimo Calend. Aprilis, Cn. Acerronio Proculo, C. Pontio Nigrino Coss.* *Tacitus* points out so clearly the Situation of *Lucullus's Villa*, in which *Tiberius* died, that there is no doubt but 'twas this: *Mutatis sepius locis*, (says he) *tandem apud Promontorium Miseni confedit, in villa cui L. Lucullus quondam Dominus.* This House was afterwards possessed by *Valerius Asiaticus*, who there laid violent Hands on himself, by Order of *Claudius*; or rather of *Messalina* and *Narcissus*, who taking Advantage of the Emperor's Stupidity, seized upon the Possessions of the chief Persons of the Empire.

NAPLES.

Villa Lu-

culli.

The Promontory or Cape of *Misenus*, projects pretty far into the Sea; and we there perceive a great Number of Caves; some level with the Water, and others higher. Its Name was borrowed from that of *Aeneas's* Trumpeter, mentioned in *Virgil's* sixth *Æneid*,

Promon-
tory of
Misenus.

*At pius Æneas ingenti mole sepulchrum
Imponit, suaque arma viro, remumque, tubamque
Monte sub ærio: qui nunc Misenus ab illo
Dicitur, æternumque tenet per sæcula nomen.*

That is:

“ But good *Æneas*, order'd on the Shore
“ A stately Tomb; whose Top a Trumpet bore:
“ A Soldier's Faulchion, and a Sea-man's Oar.
“ Thus was his Friend interr'd; and deathless Fame,
“ Still to the lofty Cape consigns his Name.

}

DRYDEN.

The *Romans* built there a Town, of the same Name, which, on account of its Port, soon grew considerable. *Dion* relates that *Agrippa*, Son-in-law to *Augustus*, first opened the Harbour. 'Tis true indeed, that we see a Medal struck in his Honour; on the Reverse whereof is a *Neptune*, holding his Trident in one Hand, and a Dolphin in the other, with the following Words: *M. Agrippa L. F. Praef. Orae Maritimæ & Classis Misen.*

The
Town of
Misenus.

1707.
Dec. 4.
NAPLES.

Port. F. You know that *Augustus* always stationed a Fleet in this Port, for the Security of the western Provinces; and another at *Ravenna*, for that of such eastern Provinces, as were dependent on the *Roman* Empire. However this be, there was such vast Numbers of Country-houses between *Misenus* and *Baia*, on account of the excellent Temperature of the Air, and the Beauty of the Country, that the whole seemed to be one City. *S. Sossus*, one of *St. Januarius's* Companions, was of *Misenus*; and this Town, with that of *Cumæ*, formed but one Episcopal See. It was sacked first by the *Lombards*, and afterwards totally destroyed by the *Saracens* in 850, and all its Inhabitants carried into Slavery. Its Promontory was anciently famous for the frequent Shipwrecks there; but *Agrippa*, repairing the Port, built likewise, on the highest Part of this Cape, a *Pharus*, or Light-house, for Ships. At this day, some Men are placed there, in order to make a Signal, whenever they discover any *Turkish* Ships in these Seas; and the Oysters found round this Cape are greatly esteemed. *Sannazarius* mentions them in his second Eclogue; speaking of Oysters, which he had sent by way of a Present.

*Ostrea Miseni pendentibus eruta saxis
Mille tibi misi: totidem sub gurgite vasto
Pausilypus, totidem vitreis Euphræa sub undis
Servat adhuc: Plures Nefis mihi servat echinos.*

Prospect
from the
Promon-
tory of
Misenus.

By the way, the Promontory of *Misenus* is very high, and almost square. Nothing grows upon it, on that Side towards the Sea; but, landward, 'tis cultivated almost to the Summit, and is very fruitful. Hence we have a full View of the Islands of *Procida* and *Ischia*.

*Fronte sub adversa spectantur ab æquore clausæ
Et Prochyta, Inarimeque ardenti imposta Typhæo,
Hæc quod terra foret quondam regnata dolosis
Astutisque viris, fuit insula Cercopithecum
Dicta Pithecusæ, Graia nunc Ischia lingua:
Dein verò Æneæ statio tutissima classis,
Ænariam fausto tanti Ducis omine fecit.*

Islands of
Procida
and *Ischia*;
anciently
Prochyta
and *Æna-*
maria.

The former of these Islands is but four Miles from the Continent, between the Cape of *Misenus*, and the Island of *Ischia*. 'Tis seven Miles round; and lying pretty low, I know not why *Virgil* terms it high:

*Tum sonitu Prochyta alta tremit, durumque cubile
Inarime, Jovis imperiis imposta Typhæo.*

That

That is ;

- " High *Prochyta* now * trembles ; *Ischia* roars :
" *Typhæus* thrown beneath, by *Jove's* Command,
" Astonish'd at the Flame, that shakes the Land,
" Soon shifts his weary Side, and scarce awake,
" With Wonder feels the Weight press lighter on his Back.

DRYDEN.

It abounds in Fruits and Game of every kind ; likewise in Fish, especially Tunnies ; the Fishery of which is very considerable, particularly in Summer, and great Profits are made by it. *Charles V.* made a Present of it to the Lords of the House of *Avalos*, Marquis of *Pescaro* and *del Vasto*, on account of their good Services to that Monarch. Here they have a splendid Palace, built on a small Cape, which advances into the Sea. In short, this very little Island is, as we are told, a delicious Spot. With regard to myself, I would not wish for a larger Territory ; and, was it mine, I would say after *Juvenal*, *Ego vel Prochyta præpono Suburræ* ; I mean, having your Company, and my Books. The Island of *Ischia*, antiently termed *Inarime* and *Ænaria*, is but two Miles from the other. 'Twas also called *Pitheculæ*, particularly by *Ovid*, who describes, very pleasantly, the Metamorphoses of its Inhabitants into Apes.

* *Quippe Desum Genitor fraudem, & perjuriam quondam
Cercopum exosus, gentisque admissa dolosæ ;
In deformem viros animal mutavit, ut iidem,
Dissimiles homini possent, similesque videri.
Membraque contraxit, naresque à fronte remissas
Contudit, & rugis peraravit, anilibus ora, &c.*

* *Meta-
morph
Lib. XIV.*

That is ;

- " The Father of the Gods, detesting Lies ;
" Oft, with Abhorrence, heard their Perjuries.
" Th' abandon'd Race, transform'd to Beasts, began
" To mimick the Impertinence of Man.
" Flat-nos'd and furrow'd ; with Grimace they grin ;
" And look, to what they were, too near a kin.

Dr. CROXALL.

* This Line of Mr. Dryden's is a little altered by the Translator, to accommodate it to the Text of Mr. de Blainville, who, very possibly, may be mistaken in his Criticism on *Virgil* ; as that Poet might refer the Adjective *alta* to *tonitu*, and not to *Prochyta*.

This

1707.

Dec. 4.

NAPLES.
Products
of *Ischia*,
or *Inari-*
ms, &c.

This Island is about eighteen Miles round. 'Tis as fruitful as the other, and abounds especially in Ortolans. In it are found some Iron and Allum-Mines, and a great Number of salutary Baths. 'Tis a Bishop's See, Suffragan of the Archbishop of *Naples*; and in it is a Town and a Fortrefs, built on a very high Rock, which joins to the Island, and the Town of *Celsa*, by a Stone-Bridge. Hither *Ferdinand* the younger retired, after *Charles VIII.* King of *France* had seized upon *Naples*, and the whole Kingdom, in a few Days. Formerly this Island of *Ischia* burn'd, in several Places, like the *Solfatara*; whence the Poets took occasion to feign, that *Jupiter* had thrown it upon the Giant *Typhæus*, or some of his Companions. *Lucan* writes thus:

Conditur Inarimes æternâ mole Typhæus.

But *Silius Italicus* is of opinion, that 'twas *Japetus*, another Giant.

*Apparet procul Inarime, quæ turbine nigro
Fumantem premit Japetum, flammæque rebelli
Ore ejectantem, & si quando evadere detur,
Bella Jovi rursus superisque iterare volentem.*

Throws
up Fire.

In the Reign of *Charles II.* and in 1301, it belched up Fire incessantly, during two Months; but has not done the like for upwards of a Century, tho' Bishop *Burnet* says otherwise.

Villa Vati-
æ.

In our Return back, in order to visit the Ruins of the ancient City of *Cumæ*, we left those of a *Circus* on the Right, with Salt-Pits on our Left; and ascended, by the old *Via Atellana*, to the Ruins of the *Villa Vatiæ*. This *P. Servilius Vatia*, or *Vaccia*, was a Person of Consular Dignity, and one of the chief Personages of the Commonwealth; who perceiving that Persons of Honour and Probity gave Umbrage to *Tiberius*, quitted *Rome*, the Place of his Birth; and retiring to this Country-seat, there spent the Remainder of his Days. He was surnamed *Isauricus*, for having vanquished the *Isauri*, and other neighbouring Nations. Being Consul with *Appius Claudius*, he defeated the Pyrates in *Cilicia*, and received the Honours of the Triumph on that account. He likewise had been Censor with *L. Aurelius Cotta*; but dreading *Tiberius's* Jealousy, he bid adieu to Honours and the City of *Rome*.

*Misenumque inter, Cumarum & rudera, villam
Egregiam prudens habitavit Vatia, Romæ
Romanus civis contemptâ; quippe Potentum
Invidiam fugiens, odiumque, recessit in alta
Otia Parthenopes, atque illic vivere solus
Incipiens, fastu procul, & popularibus auris
Tranquillè extremam permansit ad usque senectam.*

And

And, indeed, this prudent Roman concealed himself, as it were, so well in this Seat, that Tiberius did not once think about him: And, P. Servilius used to say of himself, *Hic Vatia situs est*: "Vatia lies buried here;" alluding to the obscure, undisturbed Life he led in this Place. Nevertheless, Persons of good Sense used to argue quite otherwise, in Rome, they speaking thus of him: O Vatia, tu solus scis vivere! "O Vatia, thou alone knowest how to live!" because he had been so wise as to secure himself against the Jealousy of a cruel Prince, and the Envy of his Courtiers. The Ruins of this House shew it to have been very spacious. Seneca informs us, that 'twas one of the most magnificent in all this District; and mentions, among its other Curiosities, two wonderful Grottos. *Speluncas*, says he, *habebat duas magni operis, laxo atrio pares, manu factas, quarum altera solem non recipiebat, altera usque in occidentem tenebat. Rivus piscibus alendis sufficiens Euripi in modum prata dividebat, partim in mare, partim in Acherusium lacum defluens.*

This Lake lies up a little higher towards Cumæ; and is thought to have a Communication by a subterraneous Canal, with that of Avernus. 'Twas called Acheron by the Ancients, who supposed it one of the Gates of Hell.

1707.
Dec. 4.
NAPLES.
P. Servi-
lius Isau-
ricus's
happy Re-
tirement
at Villa
Vatiae.
The Lake
of Ache-
ron, now
called
Lago della
Coluccia.

*Unum oro (Quando hic inferni janua Regis
Dicitur, & tenebrosa palus Acheronte refuso)
Ire ad conspectum cari genitoris & ora
Contingat.*

That is;

" This let me crave, since near that Grove the Road
" To Hell lies open, and the dark Abode,
" Which Acheron surrounds, th'unnavigable Flood:
" Conduct me thro' the Regions void of Light,
" And lead me, longing, to my Father's Sight.

DRYDEN.

These were Æneas's Words to the Sybil. By the way, its Waters are as gloomy as anciently, that is, of the Colour of rusty Iron; however, many Eels and Mulletts are caught in it. 'Tis called by the Inhabitants of the Country, *Lago della Coluccia*. Proceeding still forward along the *Via Atellana*, we came, some time after, to the Ruins of Cumæ: *Et tandem Euboicis Cumarum allabimur oris*; but before we arrived hither, our Antiquary pointed out to us, on the Sea-shore, a Spring of fresh Water, which issues through the Sand, from the Middle of the Salt-Waters.

This City, so renowned in ancient Times, for its Oracle of Apollo, was built by the People of Chalcis, about fourscore Years after the Destruction of Troy, according to Agathias; that is, about the Year of the World 2847.

Velleius

1707. *Velleius Paterculus* fixes it a little sooner: *Nec multo post Chalcidenses Hippocle & Megasthene Ducibus, Cumas in Italia condiderunt.* *Plutarch* ascribes the Origin of *Cumæ* to the Inhabitants of *Andros*; *Strabo*, to those of *Chalcis*, and the *Æolic Cumæans*, in Concert; he declaring that *Hippocles* led the *Cumæans*, and *Megasthenes* the *Chaldeans*. Be this as it will, 'tis certain that *Cumæ* was the first and most ancient Colony of the *Greeks* in *Italy*, and the Foundress of several other Cities, especially *Naples*. As to its Situation, it must have been exceedingly strong, it standing on a high Hill, on the Shore of the Sea, which washes it on one Side; and, on the other, between the two Lakes of *Ligola* and *Coluccia*. On the highest Part of the City, was seen the famous Temple of *Apollo*, thus stiled by *Virgil*:

——— *Arces quibus altus Apollo*
Præsidet.

That is;

“ The lofty Fane, to bright *Apollo* sacred.

Its History.

Cumæ was governed, during a long Course of Years, by *Archontes*, and other Magistrates, in the same manner as the *Athenians*; but afterwards fell under the Tyranny of *Aristodemus*, who ingratiating himself in the People's Favour, caused the Chiefs of the Senate to be assassinated. 'Twas to this *Aristodemus* that *Tarquin the Proud*, despairing of his ever being able to return to *Rome*, withdrew; and died sometime after. This *Aristodemus* had like to have starved the *Romans*, by intercepting the Corn, which the Consuls *T. Geganius Macerinus*, and *P. Minutius Augurinus*, had caused to be bought up in *Sicily*, to supply the People of *Rome*, at that time grievously afflicted with a Famine; upon pretence of his being *Tarquin's* Heir; and that he stopped the Corn in question, by way of Reprisal; because the *Romans* had plundered this King's Possession, after driving him from their City. *Cumæ*, afterwards, gave *Hannibal* no little Trouble; he besieging it to no purpose. 'Twas made a *Roman* Colony, and a municipal City, by *Augustus*. It suffered greatly by the Wars carried on by the *Goths* in *Italy*. The *Saracens* ruined it entirely in the Ninth Century; and afterwards, a Parcel of *Banditti* retired to its Ruins, rebuilt Part of the Castle, and thence infested all *Campania*. The *Neapolitans*, annoyed by these troublesome Neighbours, besieged them in it; when, putting them all to the Sword, they quite compleated the Ruin of this miserable City. This last Sackage of *Cumæ* happened in 1203. The whole Mountain is covered with the Ruins of Houses; among which are shown some Remains of the high Castle-Walls, and of the ancient Temple of *Apollo*. We there see likewise the Entrance of the Grotto that was under the Temple; and which is supposed to be the true *Sybil's* Grotto, because of several Avenues belonging to it; and terminating at the Temple, where Oracles were heard by such People as went to consult them.

*Ostia jamque domus patuere ingentia centum
Sponte sua, vatisque ferunt responsa per auras.*

1707.
Dec. 4.
NAPLES.

Says *Virgil*, all which, added to the Description given of it by *Justin Martyr*, as an Eye-witness, overthrows the Opinion of those who declare for the Grotto belonging to the Lake of *Avernus*. By the way, *Sannazarius* has writ a beautiful Elegy on the Ruins of *Cumæ*. Don *Alphonso de Pimentel*, Count of *Benevento*, and Viceroy of *Naples* under *Philip III.* a Nobleman passionately fond of Antiquities, causing, in 1606, a Field to be dug at the Foot of the Mountain, there was discovered an almost entire Temple, adorned with very beautiful Columns of the *Corinthian Order*; and the following Statues (all of them by excellent Masters) were taken out of it, viz. those of *Saturn*, *Neptune*, *Vesta*, *Apollo*, *Pallas*, *Venus*, *Æsculapius*, *Hercules*, *Castor*, *Bellona*, *Augustus Cæsar* (colossal,) *Drusus*; two Statues in consular Habits, and several others. Some were placed in the Academy at *Naples*, and others were sent to *Spain*. By the way, the ill-fated City of *Cumæ*, must have been very thin of Inhabitants, in *Juvenal's* Time, since he says (speaking of *Umbricius*, one of his Friends) who was abandoning *Rome* with his little Family, in order to go and spend the Remainder of his Days at *Cumæ*:

True Si-
byl's Grot-
to.

*Quamquis digressu veteris confusus Amici,
Laudo tamen vacuis quod sedem figere cumis
Destinet, atque unum civem donare Sibyllæ.*

JUV. Sat. III.

That is :

“Griev'd tho' I am, an antient Friend to lose,
“I like the solitary Seat he chose;
“In quiet *Cumæ* fixing his Repose:
“Where, far from noisy *Rome*, secure he lives,
“And one more Citizen to *Sibyl* gives.

}

DRYDEN.

Two hundred Paces from the Hill, is seen another Temple, partly ruined, and *Tempio del Gigante*. 'Tis thirty six Palms long, thirty broad, and a little more in Height. We there see three large Niches on the Inside; and the Roof, or Arch, is divided by square Compartments; but the Learned have not yet been able to discover the Deity to whom this Temple was dedicated.

1707.
Dec. 4.
NAPLES.

*Nec tibi Linterni grave sit deforme cadaver
Collustrare oculis : fuit urbs praeclara, prioris
Scipiadae, invictis nati cognomen ab Afris
Electa exilio sedes, decorata sepulchro.*

*Linter-
num, now
Terre di
Patria.*

As we were going to view the sad Ruins of this City, anciently a Roman Colony, we pass'd by a large Reservoir called *Licola*, which extends along the High-way. The Antiquaries suppose it to be the Beginning of a Canal, which *Nero* intended to carry on as far as the Port of *Ostia*; but was discontinued, because of that mad Monarch's having exhausted the public Treasury. At some little Distance from thence is an old Tower, the only Ruins of antient *Linternum*. This City was partly destroyed by *Genferic*, King of the *Vandals*, who took and sack'd *Rome* in 455. Its Ruin was afterwards compleated by Earthquakes; insomuch that there remains only the Tower in question, (and an Inn) now called *Torre di Patria*, which Name was given it whimsically enough. You may remember that the first *Scipio* having been charged by the Tribunes of the People, with embezzling the public Monies, banished himself from his Country; and retiring to *Linternum*, there spent the Remainder of his Days, without going any more to *Rome*. He even resolved to be buried in that Place, and ordered the following Inscription to be engraved over his Sepulchre: *Ingrata Patria, ne quidem ossa mea habes.* "Ungrateful Country! "you have not even my Bones." Now some ignorant Wight, in past Times, being told the Story in question, gave to the miserable Remains of *Linternum* the Name of *Patria*, by which it has been called ever since.

*Arco Fe-
lice.*

Returning to *Pozzuoli*, by the *Via Campana* or *Capuana*, we pass'd under the *Arco Felice*, built between the narrow Pass of two Hills. Our Antiquary told me, that no one knows why the ignorant Vulgar were pleased to call it by this Name; but that himself, and the rest of the *Literati*, are persuaded that it was antiently a Gate of the lower Town of *Cumae*, which may be true. All I can say, as to this Article, is, that this Arch, Gate, or whatever you please to term it, is built vastly strong, and prodigiously thick; that tho' 'tis ruined at Top, 'tis still above threescore Foot high, and its Arch above twenty. We are now returned to *Pozzuoli*, greatly fatigued with our long Perambulation; and shall not, in all probability, set out from hence, To-morrow Morning, by Day-break for *Naples*.

C H A P.

C H A P. XLVIII.

Return to Naples. A celebrated Amazon of Pozzuoli. A Woman murders her Husband. Cicerones, ignorant Fellows who set up for Antiquaries. Sebethus (Sebeto) a small River highly extoll'd by the Poets. A Road to Mount Vesuvius. Leuco-Petra, a Palace. Portici, antiently Villa Pontii. Refina, formerly Retina. Lachryma Christi Wine. Parts adjacent to Mount Vesuvius. Mount Vesuvius. A new Mountain which issued from the antient Mouth of Vesuvius. Observations made in its Mouth. Dreadful Descent. Experiment made with a huge Piece of Rock. Torre del Græco and Torre dell'Annunziata. History of those Towns. Terrible Havock made in Herculana. Horrid Eruption of the above-mentioned Mountain.

AS I, very probably, shall not make any farther mention of *Pozzuoli*, I must here observe to you, that it boasts its having given Birth to some Men of Letters, and famous Warriors; and, among others, of an *Amazon* named *Maria Pozzolana*, whom several Authors mention. *Petrarch* makes her Elogium, by saying, that this new *Amazon* was prodigiously strong and vigorous; bearing Hunger, Thirst, and all other Inconveniencies of the military Life, better than the oldest Soldiers. That she was never overcome, neither in single Combat, nor in Battles: But the Circumstance, (adds our Poet) I most admire in this Heroine, is, *she preserved her Chastity amid the Irregularities of the Soldiery*: He observes (in punning Language) that she did not handle Needles and Looking-glasses, but Bows and Arrows, &c. *Non telas, said he, sed tela, non acus, & specula, sed arcus & spicula meditabatur; non illam oscula, aut protervidentis vestigia, sed vulnera & cicatrices nobilitabant.* Without examining, whether *Petrarch* did not assert, a little too hastily, Particulars the exact Truth of which it was very difficult for him to know: I will even observe that, supposing the whole literally true, there yet was no great Room for Admiration; since, according to the Description he gives us of this Heroine of *Pozzuoli*, she must have been a sort of *Christina* of *Sweden*; I mean, a Virago with a masculine Face, and Down upon her Chin; a Virago, who was perpetually swearing and cursing; all which Features united, are not apt to be a Temptation to the other Sex. But here follows a counter-part of this Story, concerning another Woman of *Pozzuoli*. If the former does Honour to that Town; one *Isabella de Pozzuoli* (whose Story is related by *Contareno*) reflects a proportionable Ignominy on it. This *Isabella* falling in love with the Physician to her Family, her Passion was inflamed to such a Degree, that laying aside the Modesty so becoming in the Fair-Sex, she

1707.
Dec. 5.

NAPLES.
Return to
Naples.
A celebrated
Amazon of
Pozzuoli.

1707.

Dec. 5.

NAPLES.

not only prostituted herself to the Physician, but likewise sought every Opportunity to dispatch her Husband. 'Twas not long before this most detestable Woman found one ; for the unhappy Man falling sick, she caused a poisoned Glistre to be administred to him, of which he instantly died ; and, a few Days after, she, lost to all Sense of Shame, married the Physician. These hasty Nuptials, together with the Husband's sudden Death, raised very strong Suspicions that some wicked Attempt had been made upon his Life. Upon this the new married Couple were seized, and ordered to the Rack ; but not having the Courage to undergo it, they made a full Confession of their Crime, for the Expiation of which both were burnt alive.—After having satisfied our Curiosity at *Pozzuoli*, we returned to *Naples*.

Dec. 6.

This was one of the most painful Journeys we had met with, since our Arrival in *Italy*. Three *German* Gentlemen, Knight-Errants like ourselves, hearing last Night that we intended to visit Mount *Vesuvius*, desired to go with us ; when their Proposal being accepted, these Gentlemen came to us at Day-break, and called us up. And now getting on Horseback, we went through Part of the Town, and cross the Square *del Mercato* ; after which we went (through the Gate of the *Carmelites*) being ten in Company, with a *Cicerone* ; our former Conductor not caring to go as near *Vesuvius* as we intended to do. To give you some Idea of these *Cicerones* I must observe, that *Chiaccherone*, signifying a prating romancing Fellow, is a Term by which the Vulgar distinguish a Set of ignorant Wretches, who assume the Name of Antiquaries ; and who, not thinking the Term *Chiaccherone* honourable enough with regard to them, changed it to that of *Cicerone*. In short, these Fellows have accustomed Peoples Ears so much to this Name, (by their stiling themselves thus perpetually) that they are ever termed, not *Chiaccheroni*, but *Ciceroni*.

Chiaccherones, or *Cicerones*, ignorant Fellows who set up for Antiquaries.

We cross'd Part of *Borgo di Loreto* ; and leaving the great Riding-house or *Cavallerizza* to our Left, we came to *Magdalen* Bridge, so called from a small Church dedicated to that Saint. This Bridge was built by *Don Bernardin de Mendoza*, Viceroy of *Naples* for *Philip II.* of *Spain*, in 1555, as appears from the following Inscription :

Sive hospes, sive inquilinus viator es, bene adsis. Quem vides Pontem, collata Provintialium populorum pecunia, publicæ commoditati restituit, Bernardino Mendotio Principe optimo auspice, dum Regno, Philippi II. Austrii Regis nostri inclyti nomine, summa omnium benevolentia præfuit. Transi felix & utere. M. D. LV.

Sebethus, (*Sebeto*) a small but renowned River.

We may justly be surprized, that so large and beautiful a Bridge as this is, should have been built merely for crossing over the little River of *Sebethus*. This Rivulet (for so it ought to be called) has its Source at the Foot of Mount *Vesuvius*, southward ; and after winding through a Variety

of Places, and turning a dozen Mills, runs under *Magdalen Bridge*; and empties itself into the Sea, two hundred Paces from the City.

1707.
Dec. 6.
NAPLES.

*Parte alia, qua perspicuo delabitur Alveo
Irriguis Sebethus aquis, & gurgite leni
Prata secant, liquidisque terit sola roscida lymphis.*

Tho' this River be so very small, it yet has been more sung by the Poets than a great Number of considerable Rivers. *Vibius Sequester* mentions it in his Treatise *de Fluminibus*; and *Virgil* makes it a Nymph, in his Seventh *Aeneid*. In *Naples* is kept a very antient Marble, dug up in the Foundations of the old City Walls, with the following Inscription; *Mevius Euty chius Aediculam restituit Sebetho. Statius, Columella, Pontanus,* and *Sannazarius*, have strung their Lyre in its Applause; and the latter, in his *Arcadia*, entitling it *Napolitano Tevere*, adds,

Prais'd by
the Poets.

—— — *Frà Baja, e'l gran Vesuvio
Nel lieto piano, ove col mar congiungesi.
Il bel Sebeto, accolto in picciol fluvio.*

But Father *Guicciardin* has improved upon them all, he supposing (hyperbolically) that this River had preferred itself to the most renowned Rivers in the World; as the *Tagus*, the *Rhine*, the *Danube*, the *Nile*, the *Euphrates*, the *Tigris*, &c. Adding, that *Sebethus*, tho' so small, had, by the Muses Aid, lifted its Head to the Stars; and that *Apollo*, accompanied by the tuneful Nine, and wandering on its Banks, preferred it to the *Castalian Streams*.

Father
Guicciardin's
extravagant
Elogiums
of it.

*Non mihi Belga Mosam, Rhenum Germanus & Istrum,
Aut Ligerim, aut Rhodanum Gallus in astra ferat,
Auriferumque Tagum dives ne jactet Iberus,
Insuber & celerem linquat abire Padum.
Nec tumidi incedant, vasto quod gurgite versent
Nilus & Euphrates, Tigris, & Indus aquas.
Namque Sebethus ego, quamvis pauperrimus undis
Musarum dono transtuli in astra caput.
Huc etenim migrans Musis comitatus Apollo
Castaliis lymphas prætulit ille meas.*

Would you not imagine (hearing the Rhodomontades of this pitiful River *Sebethus*) you saw a *Gascon*, (a younger Brother) the Revenue of whose Estate did not amount to twenty Pounds *Sterling*, strutting about, and comparing himself to a Duke?

After

1707.

Dec. 5.

NAPLES.

A Road
dividing
into two,
leading to
Mount Ve-
suvius.Leuco-Pe-
tra, a Pa-
lace.

After passing over *Magdalen Bridge*, we come to a Road which divides itself into two; one whereof goes to *Massa, Polena, Trocchia*, and *St. Anastasio*; and the other to *Mount Vesuvius*, which accordingly we struck into. We travelled along the Sea-shore some time; and saw, at Intervals, several Stone Sconces or small Forts, built to prevent the Descent of the *Turkish Corsairs*. But to let you know how exact a Watch or Look-out is kept here, I can assure you, that there was not so much as a Cat in the three first Forts we past by; besides, the Draw-bridges were up, and the Persons who raised them, had got out afterwards by the Help of a Ladder. The first Village we met with is *St. Gio à Teduccio*; and, to the Left, is that of *Barra*, where *Marquis del Vasto* has a very fine House. Just by, is another still more beautiful, called commonly *Pietra-Bianca*; and term'd, by the Learned, *Leuco-Petra*. The Emperor *Charles V.* resided in it three Days, at his Return from the Expedition of *Tunis* in 1535, as appears from the following Inscription over the Gate; which Palace the Traveller is ordered to venerate, and strow Flowers.

Hospes

*Esse properas, ne sis impius. Praeteriens hoc ædificium
venerator. Hic enim Carolus V. Rom. Imper. debellatâ
Africâ veniens, triduum in liberali Leucopetrae gremio
consumpsit. Florem spargito, & vale.*

M. D. XXXV.

Many of
its Beau-
ties de-
cayed.

This *Palazzo*, to speak with the People of the Country, has lost several of its Beauties (as many others have done) by the Eruptions of *Mount Vesuvius*. There nevertheless is still remaining a Grotto, the Construction of which is very artful, composed of all kinds of Sea-Shells, and the Pavement of various kinds of Marble inlaid. But the most beautiful of all these Objects, is a Fountain of the same Work; with a very fine Marble Statue, representing *Arethusa*, naked; who bewails her Fate, in as much as she, who was once the loveliest of Nymphs, was now turned into a Stream, and for ever weeping, because of the Cruelty of *Narcissus*. That afterwards an excellent Man built a most beautiful Grotto to her; in Gratitude for which, she would eternally repeat, in gentle Murmurs, his Name there.

*Quæ modo Tyrrhenas inter celeberrima Nymphas,
Et prior antè alias forma Arethusa fui,
Proh dolor! in gelidas dum flagro versa liquores,
Narcissi ingrati duritie hic lacrymo.
Haud procul hinc surgens substructo fornice terras
Chratidis ad magni nobile labor opus.*

I

Hic

*Hic mihi de conchis posuit fulgentibus antrum
Najadum propter, Nereidumque domos.
Hujus ego æternum tanto pro munere nomen
Quam possum blando murmure testor aquæ.*

Proceeding in our Way, we past by several other *Villa's*, among which *Portici*, is a very beautiful one belonging to the Jesuits. We hence came to the Town of *Portici*, so called (as we are told) but very corruptedly, from a *Villa* antiently standing there; and belonging to *Quintus Pontius Aquila*, and term'd by *Tully*, in one of his Letters to *Atticus*, *Neapolitanum Quinti*. However, I can hardly believe that the Word *Portici* is a Corruption of *Pontii*. However this be, the dreadful Eruption made by Mount *Vesuvius* in 1631, caused Count *de Monterey*, then Viceroy of *Naples*, to set up, by the Highway, a most noble flat Piece of white Marble; with an Inscription in black Letters. Mr. *Misson* has not given it entire; and there are several Errors in it, as copied by him. It describes the several Minerals contained in it, the manner of its Eruptions, and the dreadful Havock produced by them. The Inscription stands thus:

*Posterì, posterì, vestra res agitur Dies facem præfert diei,
Nudius perendino. Advortite: vicies ab satù solis, ni fa-
bulatur historia, arsit Vesevus, immani semper clade hæ-
sitantium; ne posthac incertos occupet, moneo. Uterum
gerit Mons hic, bitumine, alamine, ferro, sulphure, auro,
argento, nitro, aquarum fontibus gravem: serius, ocyus
ignescet, pelagoque influente pariet: sed ante parturit.
Concutitur, contutitque solum: fumigat, coruscat, flam-
migerat, quatit aërem, horrendum immugit, boat, tonat,
arcet finibus accolæ. Emigra * dum licet: jam jam eni-
titur, erumpit, mixtum igne lacum evomit; præcipiti
ruit ille lapsu, seramque fugam prævertit, si corripit,
actum est, periisti. Anno sat. M. DC. XXXI. || Kal.
Jan. Philippo IV. Rege. Emmanuele fonsaga, et Zunica
Comite Montis Regii Pro Rege. Repetita superiorum
temporum calamitate, subsidiisque calamitatis, humanius,
quo munificentius) formidatus servavit, spretus oppressit
incautos, et avidos, quibus Lar, et supellex vita potior,
tum tu, si sapias, aude clamantem lapidem. † Sperne sarcin-
ulas mora nulla, fuge. Antonio suares Messia, Marchione
Vici, præfesto viarum.*

* In Vol. I. pag. 166, of the learned Mr. *Wright's Travels*, the Reading here is *Emica*.

|| 'Tis in Mr. *Wright*, XVI. Kal.

† In Mr. *Wright* 'tis thus, *Sperne larem, sperne sarcinulas, &c.*

1707.
Dec. 6.

NAPLES.
Refina,
formerly
Retina.

We afterwards came to *Refina*, which is the antient *Retina* of *Pliny*; and the Place whence his Uncle set out, to go and view the first Eruption of *Vesuvius*, which happened under *Titus*. This Town boasts its being the first Place where *St. Peter* landed, when he came to *Italy*; and that its Inhabitants were the first Christians made by him in this Country. We likewise were shown there, on Arches, at the Entrance of a cross Street, and which goes to the famous Church of *St. Maria à Pugliano*, some antient Statues dressed after the *Roman* Manner, but headless; which, we are assured, served to adorn a House in this Town, belonging to the celebrated *Antonius Panormita*, who wrote the Acts of *Alphonso I.* King of *Naples*.

Hitherto all the Places we have past through, from *Naples*, were exceedingly agreeable, and very well cultivated. They don't seem to have ever been annoyed by the dreadful Havock, made by Mount *Vesuvius* in the Neighbourhood of them. We see only, at Intervals, huge Pieces of Rock, thrown up by the Belching of the Mountain, to those Places. The learned *Bernardinus Rota*, who lies buried in *St. Dominico Maggiore*, speaking of the natural Products of the Towns lying between *Naples* and Mount *Vesuvius*, writes as follows:

Cinctus arundinea SEBETHUS cornua fronte
Lucidulas blando murmure fundet aquas.
 Hinc RESINA paret Lauros, hinc PORTICA Myrtos,
 Barra Uvas, largo sorba CREMANA sinu.
 Hinc fœtus SUMMA arbuteos, hinc TROCHIA Ficus,
 Hinc POLLIS Cerasos, Fragaque FRACTA ferat.
 Adsit Pampinea redimitus Vite VESEVUS,
 Cui nova fumanti vertice flamma micet.

The best
Lachryma
Christi
Wine.
Parts adja-
cent to
Mount
Vesuvius.

From *Refina*, which is the last Town we met with till our Arrival at Mount *Vesuvius*, we ascend; imperceptibly as it were, by a Way lying on the Left, between Vine-yards which produce the best Wine, (known by the Name of *Lachryma Christi*) drunk in *Naples*. After travelling in this manner two long Miles, we began to spy great Heaps of Ashes, Pieces of dry'd Earth or Brick, calcined Stones, and huge Fragments of Rock; all which lye spread up and down wherever we turn our Eyes. A little after, we meet with Torrents of Sulphur, and condensed Bitumen, thrown up by the Mountain at different times, the farthest of which reaches almost to the Sea. The farther we advance, the Earth becomes dry, burnt, and full of Crevices. The whole is now a frightful Desert, which, on what side soever we turn our Eyes, discovers the most sad Marks of Desolation. We travelled on for some time, (always ascending) in this dreadful Solitude, to a certain Distance from the Foot of the Mountain, where we were obliged to alight from our Horses, and give them to our Servants.

After

After taking off our Boots, and putting on Shoes, we began to climb up Mount *Vesuvius*, with incredible Labour. The Earth, reduced to Ashes, of a redish Colour, sunk perpetually under our Feet; and fell back almost at every Step we took. This Circumstance, with the Necessity we were under of resting from time to time, very much retarded our Progress, before we arrived on the Edge of the ancient Mouth or Furnace, which is a full Mile in Diameter; and quite covered with a thick Crust, composed of Sulphur, Bitumen, Nitre, Allum, and Salt-petre, mixed together. Our *Cicerone* affirmed to us, that the Form of this Gulph or Furnace has been quite changed, ever since the dreadful Eruption, the 18th of last *August*, which lasted three Days without ceasing; and covered the Streets and Terrasses of the Houses in *Naples*, above a Foot deep in Ashes; and made so dreadful a Noise, that 'twas even heard at *Rome*. The little Mountain which rose by other Eruptions, in the Middle of this Mouth or Furnace, was liquified, as it were, by this last, and swallowed up by it: From this Mouth there issues eternally, thro' different Vents, Smoak arising from Sulphur: However, in the Area of this little Eminence, a Mountain shot up, near a Mile high, and broad in proportion. At the Sight of this second Mountain, which must be crossed in order to arrive at the Side of its Mouth, some of our Fellow-Travelers were dismay'd, and stopt upon the Declivity of the ancient Mouth, spite of all my Exhortations to raise their Courage. The rest, being five in Number, followed me; who all turned a little pale, not excepting our *Cicerone*, who conducted us.

We now began to ascend again, preceded by this Clown, who led us by a Way which had not yet been attempted; he swearing *per Dio*, that we were the first who had dared to climb up this new Mountain, ever since its Existence. As he was a very stout Fellow, I took hold of the Lappet of his Coat with one Hand, and supporting myself with the other Hand, by a strong Cane which I brought for more purposes than one, I ascended, for some time, with little Difficulty; but after advancing about sixty Paces, we now trod upon nothing but a sort of burnt Gravel, mixed with large Stones, Sulphur, Bitumen, and thick Pieces of a porous Substance; perfectly resembling, both in Colour and Solidity, the Scurf of Iron taken from Forges; so that we sunk into this Gravel, almost every Step we took, half-knee deep. Imagining we should extricate ourselves from this Perplexity, by setting our Feet on the large Stones met with every where, the Remedy was worse than the Disease; for these Stones sliding suddenly on this burnt Gravel, we often slipped back more in proportion than we advanced forward. However these Difficulties, so far from discouraging us, made us animate one another still more, to conquer the various Obstacles which we met with perpetually. And now, lying upon all-four, we climb'd like Cats; by taking hold of such of these Stones as seemed most deeply buried in the Gravel, and stood firmest. This exceedingly painful Labour lasted above three Quarters of an Hour. At last, we made shift to get to the Summit of this dreadful Mountain; being quite covered with

1707.
Dec. 6.
NAPLES.
Mount
Vesuvius.

A new
Mountain
which issued from
the ancient Mouth
of *Vesuvius*.

1707.
Dec. 6.

NAPLES.
Observa-
tions made
in its
Mouth.

Sweat, breathless, and tired to Death. I will observe, that we did not perceive any Cracks, or the least Smoke, in any Part of this last Mountain climb'd up by us, nor even felt any extraordinary Heat.

After resting ourselves a little, and recovering our Spirits, we advanced to the Edge or Side of the Opening at the Top of this Mountain. How resolute soever we might have been hitherto, there certainly was not a Man in our little Company, but felt a strong Palpitation at his Heart, at the Sight of this dreadful Abyfs. From it issued, with Violence, a black thick Smoke, whose Stench (of Sulphur and Bitumen) was so violent, that it almost choaked us. The Wind drove it sometimes on one side, and sometimes on the other; by which means we got a Sight of the Opening or Mouth in question, which is almost circular, but unequal, on account of several Points rising on these Sides or Edges; and it appeared to be a full Mile, at least, in Circumference. Whilst we were surveying this, a strong Gust of Wind rose, which dispersed the Smoke for some time; whereby we had an Opportunity of perceiving, that the Side of this Mouth or Furnace is not vastly steep within; but going down, in many Places, with an easy Slope. I proposed to my Companions, the descending into it, as it appeared so very practicable; but none of them was courageous enough to follow me, one of my Companions and our Guide excepted; the rest chusing rather to halt at the Edge of the Mouth, in order to see what would be our Fate.

Dreadful
Descent.

We now descended, (only three, as I observed before) having first recommended ourselves to Providence; and after walking about fifty Paces, turning sometimes on one hand, and sometimes on the other, we observed that the Gulph or Mouth is shaped like a Tunnel, and grows narrower and narrower. At every Step we advanced, we took the Soundings with our Canes, for fear of meeting with Hollows; and we afterwards fixed our Feet nowhere but on firm Ground, at least what we took to be such. Proceeding still forward, we met with several Crannies, some half a Foot wide, and others much broader; and all in general bordered with Sulphur. We likewise took notice, that the whole Circumference of the Mouth, is interspersed with large Marks or Streams of Bitumen and Sulphur, some reddish, others of a Lemon-Colour, and others again of a much paler yellow. Being descended to above an hundred Paces from the Edge or Side, we observed one hollow Place, about twenty Paces in Length, (as we guessed) and nine or ten broad, filled with Water, whence issued a Smoak, which was not so thick as to prevent our seeing quite through it; and very near to this small Lake, a blackish Stone, the Size of which was so prodigious, that we were astonished how it was possible for it to be hurled so high. The Depth of the Mouth or Furnace, from the Side of its Opening to the narrowest Part of it, seemed to us above two hundred Fathoms; but the Smoak growing much thicker than before, and spreading almost round, it prevented our making any further Discovery; and made us fly back to the Side or Edge,

Edge, for fear of being stifled. I myself being thoroughly vexed to think, that I had run such Hazards, in hopes of making some considerable Discovery in this little Mouth or Furnace, to so little purpose.

After rejoining our Companions, who had been in great Fear about us, (as they said) we began to throw pretty large Stones into the Precipice, to see what effect they would produce. Some made a dull Sound, which was presently lost; whilst others were heard for a considerable time. At last, all of us putting our Hands to a huge Piece of Rock, which stood on the Side of the Mouth; it descended with so horrid a Noise, that the Mountain seemed to tremble. At the same time, whether it was owing to mere Chance, or to the falling of the Piece of Rock, we saw the Smoke issue forth with much greater Violence than before; and with such a sparkling and crackling of Sulphur and fiery Salt-petre, bursting from inward Cavities of the Mouth; that this Accident, joined to some Report of Cannon from two Ships then entering the Harbour of *Naples*, and whose Thunder seemed to arise from the Hollow of the Mountain; all this, I say, made my Companions apprehensive, that *Vesuvius* was going to discharge its Fury upon us. This Supposition threw them into such a Pannic, and made them get back so precipitately, that 'tis almost a Miracle they did not break their Necks, before their Return to the Slope of the old Mouth. As to myself, who happened to perceive the Ships accidentally, at the time they were saluting the City, I was not under any great Apprehensions from the Noise; and observing, from the Place where I stood, a most wonderful Prospect, I stood some Minutes longer, in order to contemplate the different Beauties then before me. After feasting my Eyes with this amazing Scene, I returned to my Companions, but did not go down the Mountain quite so fast as they had done. I found them on the Slope of the old Mouth, pale as Death, and shuddering with Terror, for which I could not forbear rallying them a little. At last, finding that the Noise they had heard was not attended with any ill Consequences, they took heart again; and we all descended the great Mountain, in a less hurry than they had done the little one.

Being returned safe to the Place where we had left our Horses, we there met with a Peasant of *Refina*, who had spread a Napkin, with some small Loaves and Cheese on the Ashes; for as to Grass, not a Blade of it is found within above two Miles round *Vesuvius*. We likewise had two Flasks of excellent *Lachryma*, which, as I before observed, grows in the Neighbourhood of this dreadful Mountain.

These little Refreshments came very seasonably, in order to recover my Fellow-Travellers, especially the *German* Gentlemen, who, in two Minutes, drank one of these Flasks between them; to correct, as they declared very pleasantly, the bad Blood which the *Schelm* (scoundrel) *Vesuvius* had made in them. This pleasant Stroke put me in mind of one of their Countrymen, who, the first time he tasted any *Lachryma*, cried, (lifting up his Eyes to Heaven) with a most serious Tone of Voice: "Sweet *Jesu*! why didst

L l l 2

" thou

1707.
Dec. 6.

NAPLES.

Experiments made with a huge Piece of Rock, and the Effects produced by it.

Our Travellers refresh themselves.

1707. "thou not weep in our Country?" *Cur non lachrymasti in partibus nostris,*
 Dec. 6. *Domine Jesu?*

NAPLES.
 Torre del
 Greco, and
 Torre dell'
 Annunzi-
 ata, anci-
 ently Her-
 culana and
 Pompei.

Having ended our little Repast, we gave our honest Peasant pecuniary Thanks; and having time enough to go and visit the Town of *Torre del Greco*, and *Torre dell' Annunziata*, we gallop'd gently to them. Without specifying the particular Reasons offered by Antiquaries, for enforcing their different Opinions with regard to these Towns, I shall only observe; that most of them assert, that the former is built in the Place where anciently stood the Town of *Herculana*, and the latter on the Ruins of the ancient *Pompei*; grounding their Opinions on a great Number of old Marbles, filled with Inscriptions, dug up at various times. Be this as it will, these two ill-fated Cities, as well as *Nuceria* and *Nola*, had just Cause to detest *Vesuvius*.

*Hic etenim immanis Pompeios obruit aestus,
 Herculeamque imis à sedibus eruit urbem;
 Quid te Nuceria infelix, quid te insuper addam
 Nola vaporifero nimium vicina Vesuvo?*

History of
 these
 Moun-
 tains.

The former of these Towns, 'tis said, was built by *Hercules*; and inhabited by the *Greeks*, the *Tuscans*, and *Samnites*; but the last mentioned having been subdued by the *Romans*, it was made a Colony, and became considerable on account of its Harbour, now quite filled up by the Eruptions of Mount *Vesuvius*. Under *Nero*, a dreadful Earthquake ruined Part of it, with its Theatre; all the Spectators of the Games then solemnizing there, losing their Lives. Being rebuilt by the *Romans*, some Years after (under the Empire of *Titus*) it was totally destroyed by the first Eruption of *Vesuvius*; the same which proved fatal to the elder *Pliny*. Should you object, that I had the impertinent Curiosity to attempt the like in this Age; and that mine exceeded that of *Pliny*, who was not fool-hardy enough to descend into its Mouth; I answer, that our Conduct on these several Occasions is not to be compared. *Pliny* presumed to go and ramble about this horrid Mountain, at a time that it was belching out Fire and Flames, Sulphur and Bitumen; and accordingly paid dear for his Rashness; whereas I attempted only to make a few Discoveries, at a time that *Vesuvius* was calm and quiet, and nothing sinister to be apprehended from it. I return to unhappy *Herculana*.

Dreadful
 Havock
 in Her-
 culana.

The Town built on its Ruins, is not exempt from the Havock, made from time to time, by this Destroyer; as appears from the following Inscription, engraved on a Marble, describing the frightful Eruption of that Mountain in 1631; its horrid Course; and the dreadful Effect it had on Palaces, Woods, Towns, and whatever came in its Way.

Viam

1707.
Dec. 6.

NAPLES.

Viam à Neapoli ad Rbegium, perpetuis antea latrocinis infamem, et conflagrati Vesuvii saxis impeditam, purgato insidiis loco, exequata planitie, latam, rectamque duxit aere provinciali Perafanus Ribera Alcalanorum Dux, Prorex,

Anno Domini M. D. LXII.

At ò! VIII° et LX° post anno XVIII. Kal. Jan. Philippo IV. Regnante, fumo, flammis, boatu concussa, cinere, eruptione horrificus, ferus si unquam Vesevus, nec nomen, nec fasces tanti viri extimuit: Quippe exardesciente cavis specubus igne ignitus, furens, irru-giens, exitum eluctans coercitus aër, discerpto vio-lenter montis culmine, immani erupit biatu postridie, ejaculatus trans Hellepontum cinerem, pone trabens ad explendam viam Pelagus, immite Pelagus fluvios sulphu-reos, flammeatum bitumen, fætas alumine cautes, in-forme cujusque metalli rudus, mixtum aquarum volu-minibus ignem, ferventemque undante fumo cinerem, se-seque funestamque colluviem jugo montis exonerans; Pompeios, Herculanam, Octavianum, præstrietis Reti-na et Porticu, Sylvasque, Villasque, AEdesque momento stravit, ussit, diruit, luctuosam præ se prædam agens, vastumque triumphum. Perierat hoc quoque marmor altè sepultum, consultissimi monumentum Proregis. Ne pereat, Emanuel Fonseca et Zunica Comes Mont. Reg. Pror. Qua animi magnitudine publicae calamitati, ea privatae consuluit: Extractum funditus Gentilis sui la-pidem coelo restituit, viam restauravit, fremente adhuc et indignante Vesevo. Anno Sal. M. DC. XXXV. Praefecto Viarum Antonio Suarez Messia Marchione vici.

Mr. *Misson*, in the Copy (as he calls it) of this Inscription; in the short Errors of Narrative he gives of *Vesuvius*, printed at the End of the Third Volume of Mr. *Misson*'s *Travels*, has committed no less than eleven Errors, as the Reader may discover, by comparing them together. Hence we may justly presume, that he imposed upon the Public, in declaring that he himself copied this Inscription upon the Spot.

This Eruption of Mount *Vesuvius* in 1631, was one of the most dreadful known in Story. It ruined a considerable Part of the Town, with the Monastery of St. *Rosary*, and that of *Monte Virgine*, with that of the *Carmelites*; but a singular Circumstance is, the Torrent of Fire which descended from Mount *Vesuvius*, beat down the Marble, but left standing a wooden Gibbet, both set up on the Road-side, by the Duke of *Alcala*'s Order. This Town,

Horrid E-
ruption of
Mount
Vesuvius.

1707.
Dec. 6.

NAPLES.
Origin of
the Name
*Torre del
Greco.*

Town, called in modern *Latin*, *Castrum Turris Octava*, from its being eight Miles from *Naples*, was called *Torre del Greco*, from a *Greek*, who, in the Reign of Queen *Jane*, brought thither from his own Country, and planted Vines, which afterwards produced the *Greek Wine* of *Naples*, so highly esteemed. The Queen, to reward this *Greek*, gave him the Privilege of fixing what Price he pleased to this Wine; which Privilege devolved, after his Death, to the Chapter of the Cathedral of *Naples*; as appears from the following Passage, extracted from an Instrument kept in the Archives of this Cathedral: *Hujus autem Privilegii origo ea esset, ut à Regina Joanna concessum fuerit cuidam à Græcia Neapolim venienti, & plantas vini Græci ferenti, ut idcirco tale vinum Græcum appelletur, cui in præmium Regina tale privilegium concessit, ut vocem vino Græco taxaret, cui standum esset à publico. Græco autem subita morte, & ab intestato morienti, quum Capitulum Neapolitanum juxta sua Privilegia successisset, successet etiam in tale privilegium.* Among its Churches, that of *St. Croce* is most remarkable, it having three Isles, and several Cupolas, with Part of a noble Steeple, which was never finished. This Church boasts, among a great Number of Relicks, its possessing a Piece of our Saviour's Cross; and one of the Pennies for which *Judas Iscariot* betrayed him. The Air of this Place is so exceedingly pure, that sick Persons are carried hither from *Naples*, and several Kings resided there. At some Distance from thence is seen, on an agreeable Hill, a celebrated Hermitage, belonging to the Religious of *Camaldoli*, which ('tis affirmed) was never once annoyed by Mount *Vesuvius*, tho' so very near it.

*Torre dell'
Annunzi-
ata.*

Four Miles farther stands *Torre dell' Annunziata*, anciently *Pompei*. 'Tis pretended that it was built by *Hercules*, and extended, anciently, as far as the Mouth of the *Sarno*. Now the modern *Pompei* is above a Mile from that River. A Branch of it, only, has been carried hither, and which turns the Wheels of several Paper, Gun-powder, Iron, &c. Mills. The ancient Town had the same Fate with *Herculana*, and was likewise destroyed by the first Eruption of *Vesuvius*, under *Titus*. Several famous Authors mention it as an important Town; the Parts adjacent to which abounded vastly in Fruits of every kind, and good Wines. *Columella* makes particular mention of its Cabbages. 'Tis now a small Town, but agreeable enough. Besides the Church and Convent of the *Annonciata*, whence 'tis called, we also see there that of the Friars of the Order of *Mount Olivet*, and of the *Franciscans*; the Church of the *Holy Ghost*, which is the Parish-Church, and some others. There are likewise several noble Houses belonging to the Prince of *Palestrina*, to the Family of the *Picolomini*, and other Noblemen.

Our Tra-
vellers lie
at *Torre
dell' An-
nunziata.*

Had it not been so late, we should have proceeded to *Stabia*, *Vico*, *Sorrento*, and *Massa*; all which are little Towns along the Sea; and, perhaps, as far as the Promontory of *Minerva*, whence we have a full View of the Island of *Caprea*, of which *Tiberius*, in the Decline of his Age, made a *Seraglio*. But finding this would be impossible, I proposed, to my *German*

Fellow

Fellow-Travellers, our lying that Night at *Torre dell' Annunziata*; and to compleat, on the morrow, the Semicircle which stretches to the Cape of *Minerva*; we having visited that reaching to the Cape of *Misenus*. Those Gentlemen were pleased with my Proposal; they being greatly fatigued with clambering, with the utmost Pain, up Mount *Vesuvius*; and fearing to meet with the Fate of the elder *Pliny*, whose Curiosity (more impertinent than ours) proved fatal to him; tho' we have no exact Account of the Manner of his Death.

1707.
Dec. 6.
NAPLES.

C H A P. XLIX.

Properties of the River Sarno. Refutation of the Learned Pontanus. Castel à Mar, anciently Stabiae. Its History. A singular Picture, whence considerable Revenues arise. Noble Families in Castel à Mar. Monte Lattaro. Vico-Equense, a Bishop's See. Piano di Sorrento. Antiently adorned with fine Temples. Delightfully situated, and its Soil exceedingly fruitful. Sorrento the Birth-place of many great Men. Sack'd by Piali Bashaw. Ruins of a very magnificent Temple of Hercules. Town of Massa, and its Inhabitants. Promontory of Minerva. Island of Caprea. Augustus very fond of it; and afterwards made Tiberius's Seraglio.

WE set out very early this Morning, leaving the Town of *Scafato* at our Left, and that of *Valli* at a greater distance. After travelling a full Mile, we arrived at the *Sarno*, called *Pompeianus* by *Statius*, on account of the Neighbourhood of that Town.

Dec. 7.
River Sar-

*Nec tibi sulfureis Lucrinæ Naiades antris,
Nec Pompeiani placeant magis otia Sarni.*

The Source of this River is in Mount *Sarrus*, which formerly gave its Name to the ancient *Sarraſti*. It flows to *Nocera*; to a Town called also *Sarno*, which gives the Ducal Title to the *Barberini* Family; winds in the Neighbourhood of *Scafato*; and empties itself into the Sea, a full Mile beyond *Annunziata*. According to *Strabo* and *Pliny*, the Waters of the *Silarus*, (now *Selo*) another River of *Campania*, petrify such Leaves and Boughs of Trees as fall into it. The learned *Pontanus* ascribes the like Quality to those of the *Sarno*; declaring that he himself was Eye-witness of this.

————— *Vidi lapidescere Sarni
Ceruleos sub fonte alnum, salicisque maniplos.*

1707.
Dec. 7.
NAPLES.
The
learned
Pontanus
refuted.

I will take it for granted that *Pontanus* was a Man of Veracity, and would not advance a Falſity to no Purpoſe ; and yet a Perſon of Veracity may be miſtaken. I myſelf can affirm, that we threw Boughs of Trees, and held our Canes a pretty long time in this River, without perceiving that they changed ever ſo little their Colour or Nature. This may warn us not to give too much Credit to the Writers of marvellous Things. At the Mouth of it is ſeen a Rock in form of an Iſland, antiently called *Scopulos Herculis*, and now *Torre di Rovigliano*, in which ſtands an old Caſtle, with a ruined Church, dedicated formerly by *Charles I.* King of *Naples*, to *St. Angelo*. By the way, ſome modern Geographers are of Opinion, that the *Sarno* ſeparates *Campania* from the antient *Picentini*, now *Principato-Citra* ; but *Ptolomy*, and ſome other antient Writers, ſay that 'tis the *Silarus* or *Selo*.

Caſtel à
Mar, an-
tiently
Stabia.

The firſt Town we meet with, after croſſing the *Sarno*, is *Caſtel à Mar*. Antiquaries declare it to be built on the Ruins of the old *Stabia*, inhabited antiently by the *Samnites*. *Sylla* deſtroyed it entirely, at the Time of the ſocial or confederate War, carried on by the *Romans* againſt ſeveral other People of *Italy*, under the Conſulate of *Cn. Pompeius* and *L. Porcius Cato*. 'Twas only a Caſtle, at the Time that *Belisarius* was there engaged in War againſt the *Goths* ; but 'tis now a pretty Town-enough. It ſtands on the Sea-ſhore, at the Foot of Mount *Gaurus*, now *Mont-Aureo* ; and defended by a Caſtle called *Rocca Alphonſina*, tho' *Alphonſo* only repaired this Caſtle ; it being certainly built (according to the *Neapolitan* Hiſtorians) by *Charles I.* of *Anjou*. *Alphonſo* indeed raiſed alſo a Wall, from the Sea-ſhore to *Torre di Guardia* ; which enables the Inhabitants to retire, without Fear of being annoyed, into the Caſtle in War Time. 'Tis ſaid that its Air is none of the healthieſt, becauſe of certain marſhy Waters, in the Neighbourhood of it. But its ſmall Road is good enough, and ſheltered from the Eaſt and South Winds. Mount *Gaurus*, which covers it on one Side, is fruitful, eſpecially in Cheſtnut-trees, wherewith Caſks are made, which are ſent into all Parts of *Italy*. Its Onions are likewise praiſed as excellent. The Inhabitants apply themſelves to Navigation, Fiſhing and Huſbandry. This Town is pretty populous. Several Privileges were beſtowed upon it by Queen *Jane II.* and among the reſt, the Freedom of the City of *Naples*. *Alphonſo* gave it ſome others ; and *Charles V.* made a Donation of it to the Infanta *Margaretta*, married to *Oſtavio Farnefe* Duke of *Parma*, as Part of her Dowry ; and it ſtill belongs to that Houſe. 'Tis an episcopal See, Suffragan to that of *Sorrento* ; and reckons its Biſhops from *St. Catello*, who was Biſhop in the Year ſix hundred ; and whom it acknowledges for its Proteſtor, with *St. Antoninus* the Abbot, who, after Mount *Caffino* was ruined by a Duke of *Benevento*, retired to Mount *Gaurus*, and there led a Life of Solitude. The King of *Spain* nominates to this episcopal See. Beſides the Cathedral, there alſo is the Church of *St. Bartholomew*, built by King *Robert*, with a Convent, in which he ſettled *Carmelites* ; that of *St. Francis*, founded by *Charles II.* with a Monastery

of Religious of that Order; that of St. James, belonging to the Capuchins; that of St. Maria à Puzzano, in which Minims officiate, and built by that renowned Captain Gonsalvo di Corduba. This Church is so called, from a miraculous Picture of the Virgin, found in a neighbouring Well. According its Legend, it was thrown into this Well, in the Reign of the Emperors Iconoclastes, or Image-breakers; and continued therein during a great many Centuries, notwithstanding which the Colours did not receive the least Damage from the Wet, tho' the Head is painted only on Silk. However this be, it has drawn, for several Years, such great Numbers of Devotees of both Sexes, that the good Minims have amassed Sums sufficient to build a very fine Convent, adorned with noble Gardens; and having a very fine View, both on the Sea and into the Country. Towards the Ocean, is likewise another Church of the Virgin called à Fano, from its being built (as we are told) on the Ruins of a Temple dedicated antiently to Diana. The Jesuits have also a College there.

1707.
Dec. 7.
NAPLES.
A singular
Picture,
whence
consider-
able Re-
venues a-
rise.

By the way, a great many noble Families have been long settled in Castel à Mar; among whom is the Afflitta House, which boasts its Descent from good St. Eustacius; and call themselves the Relations of this Saint, as confidently as the Dukes of Ventadour in France, pretend their being descended from the Virgin Mary. In the Neighbourhood of this City are likewise several excellent Mineral Waters; and among others, that called *Acqua di Mezo*, famous for its Property of dissolving the Stone. Galien mentions it; and Columella speaks of other Waters in this Place, which are of great Service in many Distempers, and particularly beneficial to the Eyes. These are the most remarkable Particulars with regard to Castel à Mar, antiently *Stabia*.

Noble
Families
in Castel à
Mar.

Between this Town and that of Vico, is Monte Lattaro, which extends to the Cape of Minerva. 'Tis said that the Name of this Mountain was given it, from the vast Quantities of salutary Herbs growing in the Neighbourhood thereof; which Herbs, when eat by Cows, make a medicinal Milk that cures Consumptions, and some other Distempers. Monte Lattaro is interspersed with Towns, fine Country-seats, Convents, and a vast Number of Villages. In its Neighbourhood was fought the famous Battle, between Narses General under the Emperor Justinian, and Teja King of the Goths, in which the latter fell by an Arrow, as he was changing his Shield, stuck quite full of them; after having exerted surprizing Courage. Here also is the Promontory or Cape of Hercules, mentioned by Pliny: In *Stabia Campaniæ Promontorium Herculis*, and which must not be confounded with that of *Herculana*; this whole Tract of Country having, antiently, been consecrated to Hercules. Every Part of the Shore, between *Stabia* and *Equa*, abounds with sulphureous and mineral Waters; some taste of Iron, others of Brass, a Proof that there are Mines of these in Monte Lattaro. In it are likewise found great Quantities of Stones for making Lime and Cement, with which the greatest Part of Naples is built. We

Monte
Lattaro.

1707. afterwards perceive, on the Sea-shore, *Equa*, which was a considerable Town
 Dec. 7. antiently; but is now inhabited only by a few Fishermen and Mariners.

NAPLES. Above *Equa*, and on an Eminence, stands the Town of *Vico*, common-
 Vico. ly termed *Vico-Equense*; to distinguish it from several other Towns of
Equense, a Italy, called likewise *Vico*, as *Vico di Pantano*, near the antient *Linternum*,
 Bishop's another *Vico* near *Cedia*, and another near *Arienzo*, between *Capua* and the
 Sec. *Furca caudina*; one in *Abruzzo*, and another on this Side of *Viterbo*.
 The *Vico* in question is a new Town, built by *Charles II.* King of *Naples*
 in 1300, as appears from an Inscription seen there on a Marble. The
 Pavement of its Streets is so very rugged, that 'tis scarce possible to go
 through them on Horseback, tho' a Prince of *Conca* caused some of them
 to be smoothed. This Prince had formerly there a very fine House, with
 a Cabinet stock'd with scarce Books, and Pictures by the greatest Artists.
Charles V. gave this Town to Mr. *de Chievres*, who had been his Gover-
 nor; and the latter sold it to Don *Andrea Caraffa*, Count de *St. Severina*,
 who, dying without Children, bequeathed it to Marquis de *St. Lucido*. It
 afterwards devolved to Prince de *Satriano*, of the *Ravaschiera* Family,
 which now possesses it. 'Tis an Episcopal See, Suffragan of *Sorrento*; and
 its Cathedral is dedicated to *St. John* and *St. Cyr*, Protectors of the Town.
 Its first Bishop, who is interred there in a Marble Monument, was *John*
Ciminio, whom *Charles II.* settled in it. This Bishop was one of the
 noblest Families of the Place, which boasts its being inhabited by many
 such, the chief whereof are *la Pozzaotra* and *la Matina*. To conclude, the
 Wines of *Vico* are famous for being light, and very easy of Digestion. They
 are of the Colour of an Amethyst, and very like the Wine of *Mante* (in
France) but far from being so agreeable in Taste.

Piano di Before our Arrival at the Town of *Sorrento*, we passed by *Piano di Sor-*
 Sorrento. *rento*. This is a most beautiful Plain, containing a great Number of Ham-
 lets, which compose five pretty considerable Parishes, viz: *St. Aniello*, *St.*
Arcangelo, *St. Maria Mortora*, *la Trinita*, and *St. Maria dell' Oro*. In
 short, the fine Gardens and Orchards, with the limpid Streams, and beau-
 tiful Prospect on the Sea, along the Coast of which (abounding with Fish)
 this Plain extends, make it exceedingly beautiful. The Capuchins have a
 Convent here, whose Situation is charming; and there is a Descent from
 it to the Sea, which fills certain Grottos with Water, where Persons may
 bathe deliciously in Summer, during which the Heat is sometimes violent,
 throughout this whole District. Their Convent, tho' poor, is yet very
 neat, and under excellent Regulations.

Sorrento, The City of *Sorrento* is on a Hill, rising on the Sea-shore, between the
 an Archi- two lofty Mountains of *Vico* and *Massa*, which shelter it from the West
 episcopal and South Winds. 'Twas built, according to *Hyginus*, by the Greeks.
 Sec. *Ptolomy* tells us, that it was first called *Syrentum*; from its having been
 inhabited by the Syrens, *Leucosia* and *Ligia*. Be this as it will, 'twas anti-
 ently the Abode of the *Osci*, *Opici* and *Picentini*, whose Capital it was; and
 afterwards a Roman Colony, and a municipal City, as appears from a Mul-
 titude

itude of antique Marbles. *Surrentinus ager*, says the Book of Colonies, *ex occupatione tenebatur à Græcis ob consecrationem Minervæ, sed & motis Sireniacis limitibus, pro parte Augustianis est assignatus: cæterum Colonia remansit. Iter populo debetur.* The many Ruins of Edifices show, that this Town was antiently much larger than now; but its Situation, its beautiful Views, and the Fruitfulness of the Soil, are, as *Stattius* relates them to have been in his Time.

1707.
Dec. 7.
NAPLES.

*His favit natura locis, hic vieta colenti
Cessit, & ignotos docilis mansuevit in usus.
Mons erat hic, ubi plana vides. Hæc lustra fuerunt
Quæ nunc teeta subis: ubi nunc nemora ardua cernis
Hic nec terra fuit quondam. Quid mille revolvam
Culmina, visendique vices? sua cuique voluptas,
Atque omni proprium Thalamo mare, transque jacentem
Nerea, diversis servit sua terra fenestris.
Hæc videt Inarimen, illi Prochyta aspera paret,
Armiger hac magni patet Hectoris*; inde malignum
Aëra respirat Pelago circumflua Nefis†.*

'Twas antiently adorned with several magnificent Temples, among which were those of *Juno* and *Diana*; but the most splendid of them was that built by *Pollius* in honour of *Hercules*, and which *Stattius* has described in all the Charms of Poetry. The Place where this renowned Temple stood, is now called, corruptedly, *Polo*; and some Footsteps are still seen of those of *Ceres*, of *Neptune* and *Apollo*.

Antiently
adorned
with fine
Temples.

*Quid nunc ruris opes, pontoque novalia dicam
Injeta, & Madidas Baccheo nectare rupes?
Sæpe per Autumnum jam pubescente Lyæo
Conscendit scopulos, noctisque occulta sub umbra
Palmitum maturo rorantia lumina terfit
Nereis, & dulces rapuit de collibus uvæ.
Sæpe & vicino sparsa est vindemia fluctu,
Et Satyri cecidere vadis: nudamque per undas
Dorida montani cupierunt prendere Panes.*

This Town, and the Parts adjacent, are vastly delightful. 'Tis surrounded with a Multitude of Gardens and Hills, in all which *Pomona*, *Vertumnus*, *Flora* and *Bacchus* seem to have fixed their Abode. We there see Fruit-trees of every kind; and, among others, Orange and Lemon Trees, the Fruits of which are surprizingly large. Its Wines have been applauded by a great Number of antient Authors, who declare them not to be inferior to the most renowned Wines of *Italy*. *Pliny* declares, that they don't affect the Head, and cure Pains of the Stomach and Bowels.

Its de-
lightful
Situation,
and the
Fertility
of its Soil.

M m m 2

Surrentina

* *Misenus Mons.*

† *Nisita Insula.*

1707. *Surrentina* vina, caput nulli modo tentant, & stomachi, & intestinorum rheumatismos cohibent. I know not whether they are degenerated since that
 Dec. 7. Time: What I can assure you is, that we found them very rough, and no-
 NAPLES. ways pleasing to the Palate. 'Tis said that they stop Purgings; which, perhaps, is the Reason why they are so highly valued in the Country; tho' I myself should rather prefer the *Grave Wine* (*Bordeaux*). *Surrentum* was also famous among the antient *Italians*, for its beautiful earthen Vessels, especially its Goblets or Drinking-cups. *Pliny* applauds them highly; and *Martial* prefers them to those of the most valuable Materials, and of the most exquisite Workmanship.

*Surrentina bibis? nec Myrbina picta, nec aurum
 Sume: dabunt calices hæc tibi vina suos.
 Accipe non vili calices de pulvere natos;
 Sed Surrentina leve toreuma rota.*

Its Veal is now esteemed. The Waters which descend from the Hills, are collected in twenty seven Reservoirs, a Work of the antient *Romans*. They are delicious to the Taste, very light, and strengthen (as we are assured) the Stomach. I wish'd you a large Quantity of them. There are likewise a great Number of Baths, in the Places adjacent to the City.
 Sorrento, Sorrento boasts of having given Birth to the celebrated Grammarian *L.*
 the native *Crassitius Pasides*, mentioned by *Suetonius*, in his Treatise *de illustribus Gram-*
 Place of *maticis*. The Children of the most considerable Personages in *Rome* were
 many his Pupils, and, among others, *Julius Antonius*, Son to the Triumvir and
 greatMen. *Fulvia*; and he gained such vast Reputation by his Commentaries on the *Smyrna* of *Cinna* the Poet, that the following Epigram in his Praise, and declaring no one to be equal to that Task, was made at *Rome*.

*Uni Crassitio se credere Smyrna probavit:
 Desinite indocti conjugio hanc petere.
 Soli Crassitio se dixit nubere velle,
 Intima cui soli nota sua extiterint.*

Birth- Sorrento was likewise the native Place of the learned *Bernardino Rota*,
 Place of and the renowned *Torquato Tasso*; tho' *Naples*, *Salerno*, and *Bergamo*,
 B. Rota, boast their having given Birth to this great Poet. In *Sorrento* is shown the
 Tasso, &c. Ruins of the House where he was born; and 'tis pretended that a Laurel grows there, as on *Virgil's* Tomb. With regard to noble Families, these are exceedingly numerous; and divided into two *Seggi*, of *Casa-nuova* and *Porta*. Some are even Members of the *Seggi* of *Naples*. 'Tis pretty populous; and most of its Inhabitants are Goldsmiths, Mariners or Fishermen. The Women employ themselves in breeding Silk-worms, and weave the Silk they draw from them.

With

With regard to Spirituals, *Sorrento* is an Archiepiscopal See, of which the Bishops of *Stabia*, *Vico-Equense*, and *Massa*, are Suffragans. Some Abbays are also subordinate to it. It has five Protectors, one whereof is *St. Bacolo*, of the *Brancaccia* Family of *Naples*, famous for a Multitude of Miracles; in short, he is a little *St. Januarius*. Besides its Cathedral, in which a Hand of *St. Bartholomew* is preserved, with a large Tooth of *St. Ursula*; there are the Abbays of *St. Peter*, *St. Saviour*, a Convent of *Benedictins*, one of *Austin* Friars, two of *Dominicans*, two of *Carmelites*, three of *Franciscans*, and four Nunneries. In the Church of *St. Felice* is deposited the Body of their mighty Protector *St. Bacolo*, with many others. However, the Saint must either have been soliciting Heaven, about Affairs of greater Consequence; or was asleep at the Time that he permitted the Bashaw *Piali* to take and plunder his City, even under the Nose of the *Neapolitans*, who then had neither Gallies nor Vessels in their Harbour; whence they were unable to advance to the Aid of the poor *Sorrentines*, most of whom, (not excepting the Religious of both Sexes) were carried into Slavery. This deplorable Sacking of *Sorrento*, happened on the Festival of *St. Anthony* of *Padua*, who had too much Business in attending to the Prayers of the Inhabitants of his own City, to be able to succour those of *Sorrento*.

1707.

Dec. 7.

NAPLES.

Its Spiritu-

alities.

At some Distance from the City, is a Place called *Polo*, where are seen some few Ruins of a magnificent Temple, built by the rich *Pollius*, (*Stattius's* Friend) in honour of *Hercules*. 'Tis this *Pollius*, who also had a splendid Palace in *Surrentum*, so much applauded by that Poet, who, speaking of the Temple of *Hercules* built by *Pollius*, expresses his Admiration at the mighty Change wrought in this once wild Place, and the wonderful Edifice rising upon it; and is persuaded that it was not the Work of human Hands, but raised by the mighty Toil of *Alcides* himself.

Ruins of a

very

grand

Temple of

Hercules.

Unde hæc aula recens ? fulgorque inopinus agresti
Alcidæ ? sunt fata Deum, sunt fata locorum.
O velox pietas ! steriles hic nuper arenas,
Aspersum pelago montis latus, hirtaque dumis
Saxa, nec ulla pati faciles vestigia terras
Cernere erat : quænam subito fortuna rigentes
Ductavit scopulos ? Tyrione hæc mœnia plectro,
An Getica venere lyra ? Stupet ipse labores
Annus, & angusto bissemi limite menses
Longævum mirantur opus. Deus affuit, Arces
Erexitque suas ; atque obluctantia saxa
Sammovit nitens, & magno pectore montem
Reppulit : Immitem credas jussisse Novercam.

We,

1707.
Dec. 7.
NAPLES.
Town of
Massa.

We, some time after, came to *Massa*, situated on a Mountain, whence is a Prospect of the two Gulphs of *Naples* and *Salerno*. We took a Turn about the Town, whilst Dinner was preparing for us. Some think it was called from *Bæbius Massa*, a Freed-man of *Nero*, who had a fine Country-seat, on the Mountain where it stands. But others, (among whom is *Porcarelli*) declare that 'tis a new Town, and was called *Massa*, from the great Fertility of the Soil round it.

*Cunctorum hic etiam collecta est Massa bonorum
Ut merito hoc Massa nomen habere potest.*

Descrip-
tion of it.

Thus writes that Author; and adds, that the Sirname *Lubrense*, by which it is called, is a Corruption of the *Delubrum*, or famous Temple of *Minerva*, once standing in its Neighbourhood. However this be, the Town in question is very pleasantly situated; it being surrounded with Hills, covered with Olive and other Fruit-Trees; and with Vines, the Wine of which is light and very wholesome. The Plain, at the Foot of the Mountain, is filled with Villages and Hamlets; and planted every where with Olive, Laurel and Myrtle-Trees. Its Harbour is commodious enough for little Vessels, but not for those of any Burthen. It abounds greatly with Fish. The Harbour and Plain are defended by some Towers, which can only prevent armed Boats from Landing; but the Town is defended by a pretty strong Castle. At the Summit of the Mountain stands the Church dedicated to St. *Constans*, Patron of the City; but the Cathedral is on an Esplanade, where are a great Number of vastly delightful Gardens, and here is likewise the Bishop's Residence. The Episcopal Revenues arise chiefly from Wine and Oil, with which this Country abounds. Here are also found vast Numbers of Beccaficos, Quails, and other wild Fowl. The neighbouring Sea furnishes great Quantities of Fish; and the Rocks, prodigious Numbers of pretty good Oysters. In a word, this little Territory is a second *Eden*; and tho' the Veal of *Sorrento* is delicate, that of *Massa* is infinitely more so; which gave occasion to *Porcarelli* to write thus:

*Surrenti vitulos tantis quos laudibus ornant,
Mille tibi verno tempore Massa dabit.*

Excellent
Veal.

We found by Experience, at Dinner, that this Veal is not inferior to the *Vitello Mogano* at *Rome*; and some Persons even prefer that of *Massa*. As the Cows here feed only on odoriferous and salutary Herbs, they give excellent Milk, as *Galen* observes of such of these Cattle as feed on Hills; he declaring that it can cure, when the Prescriptions of the Faculty fail: *Mons herbas producit dulcissimas, quarum pasturâ vaccarum turba saginata, lac tantæ salubritatis conficit, ut quibus medicorum consilia nesciunt prodesse, solus videatur potus ille præstare.* Here likewise are many Hot-Springs.

The Inhabitants of the Country are good-natured enough, but very simple. Most devote themselves to mechanical Arts, and some to Trade. They cry up very much one of their Citizens, *Bernardo Turbolo* by Name, who (as they inform us) carried his Commodities quite to *Æthiopia* and *India*. They also entertain Foreigners with the Names of great Numbers of Persons born in their City, and who were renowned for Letters and Arms. I forgot to observe, that the *Jesuits* have a very fine House there, and Gardens stock'd with the most delicious Fruits and Roots. The Sons of *Loyola* never fail to pitch their Tents in fruitful Countries; and to possess themselves of all its choicest Blessings. This is one of their favourite Maxims.

1707.
Dec. 7.

NAPLES.
Character
of the In-
habitants.

On the Sea-shore is an ancient Temple, adorned with Marble Columns, and a Pavement of Mosaic. The Deity to whom it is consecrated, is not known; but 'tis now dedicated to *St. Peter*. It has a high Watch-Tower, like to those built along the Coast. A little further is the famous Cape or Promontory of *Minerva*; so named from a Temple built in honour of that Goddess, on an Eminence facing *Sorrento*. *Statius* introduces very agreeably the Mermaid on this occasion.

*Huc levis è scopulis meliora ad carmina Siren
Advolat, & motis audit Tritonia cristis.
——— Vel quos è vertice Surrentino
Mittit Tyrrheni speculatrix virgo profund.*

Seneca speaks likewise of this Temple, by him termed *Albeneum*; it having been built and consecrated to *Pallas* Goddess of *Athens*. We now see only a Watch-Tower built on the Ruins of that famous Temple, out of which Medals and Vases are dug from time to time. This Cape was fatal to most of the Ships of *L. Junius's* Fleet; who failing to join those of *P. Claudius Pulcher*, his Colleague, (which had been defeated by *Asdrubal*, Admiral of the *Carthaginians*) was drove, by the Storm, against the Promontory of *Minerva*; and the Losses sustained by the two Consuls were so great, that the *Carthaginians* became thereby Masters of the Sea during five or six Years; that is, till the Battle won by *C. Lutatius* over them, which put an end to the first *Punic* War. In fine, between the Cape of *Minerva* and that of *Misenus*, is the Expanse of Ocean commonly called the Gulf of *Naples*; and 'tis from the Cape of *Minerva*, that we have a distinct View of the Island of *Caprea*, mentioned by *Ovid* in the XV. Book of his *Metamorphoses*; as also of the Cape, and some Towns lying along the Gulf.

*Inde legit Capreas, Promontoriumque Minervæ,
Et Surrentino generosos palmite colles,
Herculeamque urbem, Stabiasque, & in otia natam.
Parthenopen, & ab hac Cumææ Templa Sibyllæ.*

That:

1707.
Dec. 7.
NAPLES.

That is ;

“ *Minerva's* Cape they leave, and *Caprea's* Isle,
“ *Campania*, on whose Hills the Vineyards smile,
“ The City, which *Alcides'* Spoils adorn,
“ *Naples*, for soft Delight and Pleasure born ;
“ Fair *Stabia*, with *Cumæan* Sybil's Seats ;
“ And *Baie's* tepid Baths, and green Retreats.

WELSTED.

Island of *Caprea*, a Bishop's See, Suffragan to *Amalfi*. Had we not met with a contrary Wind, we should certainly have crossed over to the Island of *Caprea*, which is but three Miles from the Cape ; but I must desire you to remain satisfied with the Particulars told me by Persons perfectly well acquainted with it. 'Tis thought that the *Samians* first sent a Colony into this Island ; for the *Greeks* anciently seized upon all the Islands of the *Tyrrhene* Sea, and named this *Paphia*. 'Twas afterwards called *Teleboia*, from their King *Telon*, who left it to his Son *Oebalus* ; who finding this Territory too narrow, crossed to the Promontory of *Minerva*, and seized upon the whole Tract of Country, as far as the River *Sarno* ; as *Virgil* relates in his Seventh *Æneid*.

*Nec tu carminibus nostris indictus abibis
Oebale : quem generasse Telon Sebethide Nympha
Fertur, Teleboum Capreas cum regna teneret
Jam senior : patriis sed non & filius arvis
Contentus, latè jam tum ditioe premebat
Sarrastes Populos, & quæ rigat æquora Sarnus.*

That is ;

“ Nor *Oebalus*, shalt thou be left unsung,
“ From Nymph *Semethus* and old *Telon* sprung :
“ Who then in *Teleboan* *Caprea* reign'd,
“ But that short Isle th' ambitious Youth disdain'd,
“ And o'er *Campania* stretch'd his ample Sway ;
“ Where swelling *Sarnus* seeks the *Tyrrhene* Sea.

DRYDEN.

Augustus fond of it. 'Twas also, during several Centuries, subject to the *Neapolitans*, even till *Augustus*, who, from a superstitious Motive, gave them that of *Ænaria* in Exchange for *Caprea* ; for happening to perceive immediately (on his Arrival at this Island) an old Oak which seemed withered and dead, revive on a sudden, he considered this Accident as a good Omen ; and desired the *Neapolitans* to let him have *Ischia* in Exchange, which was of infinitely

more Value. That Prince was so delighted with this Spot, that he caused himself to be carried thither a little time before he died; and there took every kind of innocent Diversion, during four Days together, and did not permit any Person to speak to him about Business: On the contrary, he ordered a sort of Masquerade there; I mean, commanded all the Romans in his Train to dress themselves in Grecian Habits, and speak nothing but Greek; and the Grecians to put on a Roman Dress, and speak only Latin.

But the Circumstance which makes Caprea so famous, was Tiberius's Abode in it in his declining Years. You know, that this suspicious and cruel Prince, being at last grown weary of State-Affairs, gave the Management of them to his Favourite Sejanus, and went and hid himself, as it were, in this Island, with a Company of pretended Sooth-sayers; and all such Debauchees of both Sexes, as he could procure.

1707.
Dec. 7.
NAPLES.

Antiently
Tiberius's
Seraglio.

————— *Vis Tutor haberi*
Principis, Augusta Caprearum in rupe sedentis
Cum Grege Chaldeo. —————

That is;

“ To hold thy Prince in Pupillage and Sway,
“ That Monarch whom the master'd World obey;
“ While he, intent on secret Lusts alone,
“ Lives to himself, abandoning the Throne;
“ Coop'd in a narrow Isle, observing Dreams
“ With flattering Wizzards, and erecting Schemes!

DRYDEN.

You also know, that after having wallow'd there in the most shocking Debaucheries which his abominable Fancy could suggest, he wrote a Letter to the Senate, which caused Sejanus (in whose Honour Golden Statues had been erected; for whose Safety Public Prayers were offered up; and whom every one worshipped) to be presently after dragged ignominiously through the Streets of Rome; where his Body was tore to pieces by the Populace, and afterwards cast into the Tyber. So true it is, that Tiberius, tho' so vile a Prince, and hid in a little Island, still enjoyed absolute Sway over those mean Romans, who were not courageous enough to free themselves from the Yoke of an old Tyrant, whom (had they dar'd) they might have treated with the like Infamy as they had done Sejanus. And, indeed, Juvenal ridicules them very pleasantly, in the following Verses of his Tenth Satire:

His De-
bauche-
ries.

T R A V E L S

*Ardet adoratum Populo caput, & crepat ingens
 Sejanus: deinde ex facie toto orbe secunda
 Fiunt Urceoli, pelves, sartago, patelle.
 Pone domi lauros, duc in Capitolia magnum
 Cretatumque bovem; Sejanus ducitur unco
 Spectandus: sed quo cecidit sub crimine? Quisnam
 Delator? quibus indicis? Quo teste probavit?
 Nil horum. Verbosa & grandis Epistola venit
 A Capreis: bene habet, nil plus interrogo. Sed quia
 Turba Remi? Sequitur fortunam ut semper, & odit
 Damnatos. Idem Populus, si Nurscia Thusco
 Favisset, si oppressa foret secunda senectus
 Principis, hac ipsa Sejanum diceret hora
 Augustum.*

That is;

- “ *Sejanus*, almost first of *Roman* Names,
 “ The great *Sejanus* crackles in the Flames.
 “ Formed in the Forge, the pliant Brass is laid
 “ On Anvils; and of Head and Limbs are made,
 “ Pans, Cans, and Piss-pots, a whole Kitchen-Trade. }
 “ Adorn your Door with Laurels; and a Bull
 “ Milk-white and large, led to the Capitol;
 “ *Sejanus* with a Rope is dragg’d along;
 “ The Sport and Laughter of the giddy Throng!
 “ Good Lord! (they cry) what *Ethiop* Lips he has;
 “ How foul a Snout, and what a hanging Face?
 “ By Heav’n I never could endure his Sight;
 “ But say, how came his monstrous Crimes to light?
 “ What is the Charge, and who the Evidence,
 “ (The Saviour of the Nation, and the Prince?)
 “ Nothing of this, but our old *Cæsar* sent
 “ A noisy Letter to his Parliament:
 “ Nay, Sirs, if *Cæsar* writ, I ask no more;
 “ He’s guilty; and the Question’s out of door.
 “ How goes the Mob, (for that’s a mighty thing)
 “ When the King’s Trump, the Mob are for the King:
 “ They follow Fortune; and the common Cry
 “ Is still against the Rogue condemn’d to die.
 “ But the same very Mob, that rascal Crowd
 “ Had cried *Sejanus*, with a Shout as loud,
 “ Had his Designs (by Fortune’s Favour blest)
 “ Succeeded, and the Prince’s Age oppress.

There was anciently a fine Light-house, on the highest Spot in the Island, and on the Sea-shore; but it was thrown down by an Earthquake, a few Days before *Tiberius's* Death. There likewise is shown the Rock, whence that Tyrant used to delight, in seeing all such Persons as were obnoxious to him, thrown into the Sea, after being cruelly tortured. There only remain some Ruins of his Palace, and other ancient Edifices. By the way, *Caprea* is a small Island, it being but about six Miles long, and two broad. 'Tis pretty steep every where; and very high Rocks run up on one Side of it. The City is an Episcopal See, and defended by a Castle; and several Hamlets, scattered up and down the Island, are seen there, with a sort of Fortrefs on the Top of the Rock, called *Ana-Capri*; to which is an Ascent, by a vast Number of Steps cut in the Rock. The Inhabitants are very poor, most of them being Fishermen or Mariners, and frequently exposed to the Insults of the *Turkish* Corsairs. The Revenues of the Bishop arise chiefly from Quails, and other Birds of Passage, taken there; and which come thither, in prodigious Quantities, every Year; and indeed 'tis term'd *Vescovato delle Quaglie*; "the Quail-Bishoprick." However, the Island is pretty abundant in Fruits and Corn. A great Number of Springs of fresh Water are seen in it. Its Air is exceedingly healthy; cool in Summer, and hot in Winter. Medals have been frequently dug up here, called by the Antiquaries *Spintria*, on account of the various infamous Postures delineated upon them; invented by those who accompanied *Tiberius* in *Caprea*, and whom *Suetonius* calls *Monstrosi Concubitus Repertores*; "Inventors of unnatural Lusts." Besides its Cathedral dedicated to *St. Stephen*, there also are the Churches of *St. Laurence*, *St. Aniello*, *St. Saviour*, *St. John Baptist*, *St. John the Evangelist*, *St. Severin*, *St. Vincent*, *St. Maria della Scala*; with several others: All which make the Inhabitants still poorer. There likewise is a Convent of *Carthusians*, built after the Model of that of *Naples*, under the Castle of *St. Erasmo*. 'Tis fortified by some Towers; and its Church is dedicated to *St. James*, of whom they show an Arm and a great Toe. By the way, 'tis thought that the Island of *Caprea* join'd, anciently, to the Continent; but was separated from it by an Earthquake. I'll conclude this Article with the Words of *Strabo*, (or rather of his Translator) who, speaking of this Bay, declares it to be filled with so many Towns, Palaces and Houses, that the whole looks like a City. *Finitur hic Sinus, qui Crater appellatur, duobus ad meridiem spectantibus Promontoriis inclusus, Miseno & Atheneo: Totus autem adornatus est tum iis quas diximus urbibus, tum ædificiis & villis ita inter se continentibus, ut unius urbis præ se ferat aspectum.* Better pleased with this little Journey than with that to Mount *Vesuvius*, we trotted hard back to *Naples*, whither we did not arrive till the Moment that the Gates were shutting.

1787.
Dec. 7.
NAPLES.
Description of
Caprea.

1707.
Dec. 8. & 9.
NAPLES.

C H A P. L.

History of Mount Vesuvius. Its different Names. Its Origin. Absurd Fictions of the Ancients with regard to burning Mountains. An ancient Inscription. Gods of Burning Mountains. Situation and Form of Mount Vesuvius at this Time. Error of Petrarch concerning Vino Greco. Causes of the Fertility of that Mountain. Poetical Revenge taken by Virgil. Opposite Side of Mount Vesuvius. Assembly of learned Men at Dr. Valetta's.

History of
Mount
Vesuvius.

SINCE, spite of the Pains I took, I had not an Opportunity of making any considerable Discoveries with regard to Mount *Vesuvius*, I will, at least, endeavour to give you a more exact History of it, than that introduced by Mr. *Misson*, in his Third Volume. I will not do, as that Traveller; who telling his Friend, that *he will not know that others had writ before him concerning Venice, Mount Vesuvius, the Curiosities of Pozzuoli and Baiæ; and is certain, that he (his Correspondent) never read, in any Book, the Descriptions which he there offers him of it:* And yet Mr. *Misson* does not tell him a single Word, which has not been mentioned before by others: So true it is, that many People think, that their speaking in an Affirmative Tone, is sufficient for them to impose upon the Public. With regard to myself, who am more fearful, and venerate Truth too much to endeavour to disguise it; especially (Sir) to you, who would soon discover the Cheat, should I presume to disguise it; I will not write any thing concerning Mount *Vesuvius*, but what has been mentioned by many other Travellers. I'll only present to you, in one View, all that the most authentic Authors have wrote concerning it; to which I will add some few Remarks; and (pursuant to your Commands) some Reflections of my own, on the Causes and dreadful Effects of its Eruptions; but all this as succinctly as possible, and without tiring you, by offering a tedious Sett of philosophical Arguments; such as we usually find all Conjectures, which are grounded only on a sort of Probability.

Its different
Names.

This famous Mountain was differently termed by the Ancients. *Lucretius, Virgil, Valerius Flaccus, Statius, Solinus, Suetonius, Martial, Philostratus, Claudian*, and some others, call it *Vesuvius*. *Silius Italicus* gives it the Name of *Vesbius*; *Plutarch* calls it *Lesbius*; *Xiphilin* terms it *Besbius*, from the Name of a pretended Captain, or petty King, who settled there; and *Galen* calls it *Bespius*. But most of the Ancients and Moderns, among whom are *Diodorus Siculus, Florus, Eutropius, Procopius*, the pretended *Berosus, Leonardo Aretino, Boccace, Servius*, &c. term it *Vesuvius, à conflagratione* (says *Capachio*) *cum Vesuviae favillæ dicantur*. *Servius*, in his Notes on *Virgil*, goes much further; he declaring that *Vesuvius* and *Vesuvius* are two different Mountains.

tains. *Vesuvius*, says he, *est mons Liguria sub Alpibus positus : nam Campanie mons quidam Vesuvius dicitur, pro quo multi Vesuvum positum volunt.* Be this as it will, the Learned have called it by both these Names ; but 'tis now better known in *Italy*, and especially in the Kingdom of *Naples*, by that of *Monte di Somma*, the Etymology of which is likewise variously accounted for. 'Tis borrowed, according to *Cælius Rhodiginus*, from *Summonus* or *Pluto*, God of Hell ; *Summus Deorum Manium*. *Biondi* is of another Opinion ; *Vesuvium montem*, says he, *Vitium Agrorumque culturâ ditissimum, nunc verò appellant summum, quod in conspectu Neapolitanæ urbis positus, & hinc campis, inde mari majori parte circumdatus videtur esse summus.* *Leandro Alberti* declares, that this Name was borrowed from the Castle of *Somma*, and of the Territory depending on it, which lies not far from the Foot of this Mountain.

1707.
Dec. 9.
NAPLES.

Its Origin is very uncertain ; a Circumstance owing to the Negligence of Its Origin. antient Authors, who are utterly silent on that Head. *Strabo* is the first who mentions it ; for as to the pretended *Berosus*, 'tis well known that it was forged by *Annius* of *Viterbo* : Therefore, tho' *Vesuvius* may be one of those antient and perpetual Mountains spoken of by *Solomon* ; I yet should rather conclude that, in the same Manner as a too great internal Heat, causes Pustules to break out, either on the Face or other Parts of the human Body ; so likewise a violent Heat, caused by Sulphur, Bitumen, Nitre, and other combustible Matters, contained, abundantly, in the Bowels of the Earth, adjacent to Mount *Vesuvius* ; might, very probably, have cast forth, by insensible Degrees, the great Quantity of Ashes, Stones, Sand, Bitumen and Sulphur, of which the Mountain in question is composed. *Nicephorus* relates that, in the Reign of *Theodosius*, several high Mountains shot up on a sudden. *Fulgosus* affirms that, another in *Saxony* was seen to rise up, the Circumference of which was six thousand Paces : *Aimoinus* speaks of another which darted upwards instantly, in the same Country in 822. The Birth of your *Marklehill*, in the County of *Hereford*, was much after the same Manner, if we may credit your Naturalists : And, without going from the Country I am now in, the History I gave you of the Birth of *Monte nuovo*, near *Pozzuoli*, corroborates sufficiently my Conjecture with regard to that of *Vesuvius*, the Parts adjacent to which have been ever abundant in Mines of Sulphur, Nitre, Allum and Bitumen. Nay, I will venture to assert, that Mount *Ætna*, Mount *Hecla*, and all those which throw out Fire, had the same Origin.

'Tis pretty surprizing that the Antients, whose Wisdom and Sagacity are cried up, as greatly superior to those of the Moderns, should have invented so many Fictions with regard to these burning Mountains. They relate that the Giants having presumed to declare War against the Gods, at whom they hurled the most ponderous Mountains, as easily as if they had been so many Snow-balls, were, at last, so compleatly defeated, that their Subalterns being killed, the rest were for taking to their Heels ; but that *Jupiter*, as they were flying, stopt them short. 'Tis added, that the Thunderer

Aburd
Fictions
of the An-
tients with
regard to
burning
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tains..

1707.
Dec. 9.
NAPLES.

Thunderer threw all Mount *Ætna* upon the mighty *Enceladus*; that the formidable *Alcyoneus* was shut up, under *Vesuvius*, as in a Case or Sheath; and the dreadful *Typhoeus*, was oppressed with the Weight of the whole Island of *Ischia*, antiently *Inarime*; this stopping him at once short in his Progress. *Claudian* supposes *Ceres*, surprized at the Rape of her Daughter *Proserpine*, to ask whether those Giants had broke their Prison, and were going to renew the War against the Immortals.

*An Cælum Titanes habent? quæ talia vivo
Ausæ Tonante manus? rupitne Typhoea cervix
Inarimen? fracta-ne jugi compage Vesevi
Alcyoneus per stagna pedes Tyrrhena cucurrit?
An vicina mihi quassatis faucibus Ætna
Protulit Enceladum? nostros an forte Penates
Appetiit centum Briareia turba lacertis?*

That is :

“ Reigns *Jove* above, or have the *Titans* won
“ The Skies by Force, and thrust him from the Throne?
“ What spleenful Pow’r has dar’d a Deed so dire,
“ While the strong Thund’rer grasps the forked Fire?
“ Has vast *Typhæus* thrown aside his Weight,
“ Or did *Alcyoneus* the sultry Freight
“ Of hot *Vesuvius* overturn? Or cou’d
“ The lab’ring Giant rise from *Ætna*’s pond’rous Load?
“ Or has *Briareus*, with his hundred Hands,
“ The Fact committed, with th’infernal Bands?

Mr. JABEZ HUGHES.

An ancient In-
scription.

Not satisfied with inventing so many Fictions concerning burning Mountains, they also have ascribed a Deity to each of them. *Martial* informs us, that there was antiently, on Mount *Vesuvius*, a Temple dedicated to *Venus*; and an antique Marble is kept, in *Capua*, on which is the following Inscription.

JOVI
VESUVIO
SAC.
D. D.

Mount

Mount *Ætna* had likewise its Deity, who sometimes was *Vulcan*, Patron of Cuckolds, who, with the Cyclops there forged *Jupiter's* Thunder-bolts; and at other times, 'twas another God. The anonymous Author of the Description of the Earth, (speaking of *Sicily*) is of Opinion, that there is a Deity in Mount *Ætna*, he speaking thus of it. *In hac insula est mons qui vocatur Ætna, in quo monte, si qua fides, Divinitas est; quandoquidem die, nocteque in vertice montis ignis est, undè etiam fumus ascendere videtur.* But *Cornelius Severus*, Author of a Poem on Mount *Ætna*, laughs at this extravagant Notion of the Antients; he declaring that the Deities do not demean themselves so far, as to disgorge Fire from Mountains, nor are employed in any such ignoble Offices.

1707.
Dec. 9.
NAPLES.
Gods of
burning
Moun-
tains.

*Principio, ne quem capiat fallacia vatum,
Sedes esse Dei, tumidisque è faucibus ignem
Vulcani ruere, & clausis resonare cavernis
Festinantis opus: non est tam sordida Divis
Cura, neque extremas jus est dimittere in arteis
Sidera, subducto regnant sublimia Cælo
Illa, neque Artificum curant tractare laborem.*

All that can be said in their Favour, on this Occasion, is, that they imagined that burning Mountains were owing to the Sulphur, called by the *Greeks* *θεῖον*, or divine. They even fancied, that 'twas by means of Sulphur that *Jove* hurl'd his Thunderbolts. For this Reason they considered all who had been struck with them as sacred; and accordingly they did not burn the Bodies of such, but buried them. I have read (if my Memory does not deceive me) in *Tavernier's Travels*, that the People of *Comania* and *Circassia* still entertain the like Belief; and consider all Persons, struck with Thunder, as sacred. To return to Mount *Vesuvius*.

Other O-
pinions of
the Anti-
ents.

This dreadful Mountain is eight Miles from *Naples*, (tho' the Author of the Journal declares it to be but four Miles, and *Lassels* seven Leagues.) 'Tis situated towards the eastern Extremity of *Campagna felice*, and surrounded on every Side with rural Scenes, all which are exceedingly fruitful and pleasant. To the East, is the noble Plain, where stand the Towns of *Nola*, *Palma* and *Ottajano*, in which was fought antiently a celebrated Battle between *Hannibal* and *Marcellus*. To the South is the River *Sarno*; to the West, the City of *Naples*, with Part of its Gulf; and to the North, the delicious and fruitful Fields of *Acerra* and *St. Arpino*. Its Circumference, as measured by those who were most accurate, is twenty four Miles; taken at what is called its Foot, that is, at the Part where the Land begins to rise almost imperceptibly. From this Place, to the Side or Edge of the old Mouth, are three Miles; and the small Mountain of Ashes issuing from it is a Mile high: But I am persuaded that the Form of this little Mountain, the very first Eruption which happens, will be changed again. Formerly *Vesuvius* had only one Summit; but frequent Earth-

Its Situa-
tion and
Form at
this Time.

quakes

1707.
Dec. 9.
NAPLES.

quakes have divided it into two. That Part which lies nearest to the Sea has lost its Head, it being worn by its own Fire, and become an Esplanade edged with Rocks, Stones, and bituminous Substances lying pretty high; so that this Bog lies now in the Form of an Amphitheatre, in the Centre of which rises the Mountain of Ashes I before spoke of. All this Part is quite barrén, not the least Shrub nor even a Blade of Grass being seen here. The Parts adjacent to it are, indeed, planted with Vines, which produce the best Wine in all *Italy*, and called *Vino Greco*, or *Lachryma Christi*. It likewise is very abundant in excellent Fruits and Corn, as is observed by *Fra Felice Milensio*, a learned *Austin* Friar, in his Poem entitled *Vesuvius*, where he thus celebrates very beautifully, its fragrant Plants, its Corn, Grapes, and Wine.

*Hic frugum Genitrix flaventes nutrit Aristas,
Quæ teretes pariunt gemmas, non arte Coloni.
Pampinea hic vitis pendenti palmitè turget,
Aureolis dum mella fluunt decorata racemis.
Me circum sudant Dircei munera Bacchi
Massica quæ vincunt Fucini, ac vina Falerni.
Hic hæderæ, hic nardi, & semper fragrantis amomi
Prata vigent partu. — — — — —*

Error of
Petrarch
with re-
gard to
Vino Græ-
co.

By the way, 'tis certain that *Petrarch* mistook with respect to *Vino Greco*, when, speaking of *Vesuvius*, he declares that this Wine received its Name from the *Greeks*, who anciently possessed this Part of *Italy*, which was termed *Magna Græcia*. *Mons est multarum rerum, sed in primis vini ubertate mirabilis, quod Græcum ideo dicitur, quia pars illa Italiæ à Græcis olim possessa, magna Græcia vocabatur.* However, 'tis called *Vino Greco*, because a *Greek* brought thither Vine-shoots, as has been observed. As to the Origin of the Name *Lachryma Christi*, 'tis not very well known. Give me leave only to quote a *Concetto* of *Chiabrera*, who says that none but an ignorant Lubber could give so doleful a Name as *Lachryma* to a Wine which, of all others, best rejoices the Heart; and that 'tis ridiculous to apply the Word *Tear* to a most generous Wine, which ever excites Laughter.

*Chi fu, de' Contadini il più indiscreto,
Che à sbigottir la gente,
Diede nome dolente
Al vin, che sopra ogn' altro il cuor fà lieto?
Lacrime dunque appellarassi un riso,
Parto di nobilissima vindemia?*

These

These Wines, indeed, are excellent and very generous ; but then they intoxicate strongly, as *Sanfelice* observes in his *Campania* ; but adds, that they grow milder, when carried by Sea. *Hoc in Patriâ sumptum caput tentat ; verum tamen, si Navigio transvebatur, fluctibus jactatum vi domitâ mitescit, fitque suavius.* 1707.
Dec. 9.
NAPLES.

This great Fertility is owing, not only to the subterraneous Fires with which the whole Tract is filled, and which keep the Juices of the Earth in a perfect Degree of Heat, but likewise from the Ashes themselves, that Mount *Vesuvius* throws into the Plain ; and which, dissolving insensibly, and incorporating themselves with the Soil, which is naturally good, fatten it still more, and make it more fruitful. This is the Opinion of *Strabo* and *Cassiodorus*, the former of whom (or rather his Translator) speak thus : *Fortasse hæc etiam causa est fertilitatis locorum circumjacentium ; quemadmodum Catanæ perbibent partes, quæ cineribus ab Ætna igne sursum egestis fuerunt intectæ, fuisse vini feraces redditas.* The other writes as follows : *Vomit Fornax illa perpetua pumiceas quidem, sed fertiles arenas, quæ licet diuturna fuerint adustione siccata, in varios fetus suscepta germina mox producunt, & magna quadam celeritate reparant ; quæ paulò antè vastaverant.* Several other Authors, as *Columella*, *Palladio*, *Agricola*, *Theophrastus*, declare that the Ashes of burnt Herbs or Plants enrich Land exceedingly. *Pliny* observes that, in his time, the Peasants on the other Side of the *Po* preferred Ashes to Dung : *Transpadanis cineris usus adeò placet, ut anteponant fimo jumentorum, quod, quia levissimum est, ob id exurunt.* And *Virgil* had writ thus, long before, in his First *Georgic* :

*Sæpe etiam steriles incendere profuit agros
Atque levem stipulam crepitantibus urere flammis :
Sive inde occultas vires, & pabula terræ
Pinguia concipiunt : sive illis omne per ignem
Excoquitur vitium, atque exsudat inutilis humor,
Seu plures calor ille vias, & cæca relaxat
Spiramenta, novas veniat quæ succus in herbas ;
Seu durat magis, & venas adstringit hiantes,
Ne tenues pluviae, rapidive potentia Solis
Acrior, aut Boreæ penetrabile frigus adurat,*

That is ;

“ Long Practice has a sure Improvement found,
“ With kindled Fires to burn the barren Ground ;
“ When the light Stubble, to the Flames resign’d,
“ Is driv’n along, and crackles in the Wind.
“ Whether from hence the hollow Womb of Earth
“ Is warm’d with secret Strength for better Birth ;

T R A V E L S

" Or when the latent Vice is cur'd by Fire,
 " Redundant Humours thro' the Pores expire ;
 " Or that the Warmth distends the Chinks, and makes
 " New Breakings, whence new Nourishment she takes ;
 " Or that the Heat the gaping Ground constrains,
 " New knits the Surface, and new strings the Veins ;
 " Lest soaking Show'rs should pierce her secret Seat,
 " Or freezing Boreas chill her genial Heat ;
 " Or scorching Suns too violently beat.

DRYDEN.

I return to the barren and burning Part of Mount *Vesuvius*.

Purity of
its Air.

'Tis affirmed, that its Air is vastly pure, and greatly beneficial in many Diseases, particularly the Consumption. *Eo in monte*, says *Procopius*, *aër quidem nitidissimus, & suapte natura omnium saluberrimus. Ad hunc montem Medici diuturna tabe affectos transmittunt.* Sweating-places or Baths were likewise built here, which, according to *Agricola*, eased, and even cured a great many Distempers, and, among others, the venereal Disease: *Certis hujus montis partibus, unde apertius hic calores exhalant, solent Incolae scrobes ad privatos usus confodere, ubi salubres sudationes moluntur, quas recipiunt in frigidis, inflatis, tremulis, Podagricis, atque id genus aliis affectibus nec minus in vetustis à lue venerea doloribus valde utiliter.* Mount *Vesuvius*, before its Eruptions, was so fruitful in Corn and Oil, that many Authors declare it might have disputed for Pre-eminence in this Particular, with the two Cities of *Capua* and *Acerra*, which carried on a very great Traffic with those Commodities, the Produce of the Countries round them ; at least *Virgil* hints this in the following Lines :

Illa tibi letas intexet vitibus ulmos ;
Illa ferax Oleæ est ; illam experiere colendo,
Et facilem pecori, & patientem vomeris unci ;
Talem dives arat Capua, & vicina Vesevo
Nola jugo, & vacuis Clanus non æquus Acerris.

That is ;

" Is * good for Olives, and aspiring Vines,
 " Embracing Husband Elms in am'rous Twines ;
 " Is fit for feeding Cattle, fit to fow,
 " And equal to the Pasture and the Plough.
 " Such is the Soil of fat *Campanian* Fields,
 " Such large Increase the Land that joins *Vesuvius* yields.

* i. e. The Soil.

I

" And

“ And such a Country could *Acerra* boast,
“ Till *Clanius* overflow'd th' unhappy Coast.

DRYDEN.

1707.
Dec. 9.
NAPLES.

By the way, *Virgil* first wrote the last Verse as above, at the time he published his *Georgics*; but addressing the Inhabitants of *Nola*, in order to obtain of them a small Stream of Water, to make a few Fountains in a House of his in the Neighbourhood of that City; they refused, in the most uncivil Terms, his Request. The Poet, disgusted at their Ill-manners, erased the Word *Nola*, and substituted in its Place *Ora*; he not being willing that the least Mention should be made, in a Poem of his, of a Town whose Inhabitants had acted so very ungenerously towards him. This Rudeness of the Inhabitants of *Nola*, as well as their Incivility fifteen hundred Years after, to the learned *Jovianus Pontanus*, whom they would not let into their City, because he arrived a little after its Gates were shut; exasperated *Sannazarius* to such a Degree, that, in order to revenge, in some Manner, those two Poets, he wrote the following very severe Epigram against the Town; he telling the *Nolans*, that it was for their Inhumanity to those two great Poets, that their River Water was so fatal to them; and wishes that they may be for ever denied the common Benefits of Sky and Water:

*Infensum Musis nomen, male grata petenti
Virgilio optatam Nola negavit aquam.
Noluit hæc eadem Joviano rustica vati
Hospitium parvæ contribuisset moræ.
Idcirco nimirum hoc dicta es nomine Nola,
Nolueris magnis quod placuisse viris.
At tibi pro scelere hoc cænosos fusa per agros
Exhausit populos Styx violenta tuos.
Jamque quid, ô nullis abolenda infamia sæclis.
Imprecer? Et cælum desit, Et unda tibi.*

The other Side of Mount *Vesuvius*, opposite to the Land Northward, continues entire with its Summit; and most Parts of it are cultivated. It has, indeed, never been annoyed by the Flames of the other, from which it was sever'd (as was observed) by Earthquakes and Eruptions. It likewise produces a great Abundance of Fruits, Wines, and Pulse; all which are excellent. Its very Cabbages, and those of the neighbouring Places, are famous, as in *Columella's* time, who celebrates them thus:

1707.
Dec. 9.
NAPLES.

*Tum quoque confertur, toto quæ plurima terra
Orbe virens pariter plebi, Regique superbo
Frigoribus caules, & veri Cymata mittit,
Quæ pariunt veteres cespicio littore Cumæ,
Pinguis item Capua, & Caudinis faucibus horti,
Fontibus & Stabiæ celebres, & Vesuvia rura,
Doctaque Parthenope Sebethide roscida Lymphæ.*

Academy
of Literati
at Dr. Va-
letta's.

To unbend a little, after my long Converse with the Dead, I spent a great Part of last Night with certain of the Living, who are almost as learned as they. You'll naturally suppose that I here hint at Dr. *Valetta*, and the agreeable Society who meet at his House. Indeed, the more I frequent these Gentlemen, the greater Delight I find in their Company. Nothing bordering upon Pedantry or Animosity is seen among them; all Things being transacted there with Politeness and good Humour. Not a Man among them, tho' ever so learned or witty, scruples to own himself wrong upon Occasion. They don't pretend (like many others) to be always in the right: for how many do we meet, in public Assemblies, as well as in private Companies, who have ever a predominant Reason ready? The Jesuits, with all their Learning, would not be a Match for this Society. I wish they would come and dispute with them on Philosophy; would challenge them with regard to History, Eloquence or Poetry; or dispute with them in Divinity: how would they be repulsed! With regard to Politics, since the *Loyolists* have refined, during so many Years, on that of *Machiavel*; and have even form'd a System of it, after their own Fashion, they possibly might triumph as to that Article; but 'tis my Opinion they'd be baffled in every other.

CHAP. LI.

Sand of Mount Vesuvius, and its Quality. Employed by Constantine the Great. Various Forms of Mount Vesuvius, in different Ages. Split in two by an Earthquake. Towns anciently in its Neighbourhood. Herculana, Pompei, Cosa, Taurania, Refina, &c. Different Eruptions of Mount Vesuvius. Berosus's Work, a mere Forgery of Annius Viterbiensis. First Eruption proved by several Authors to be under Titus. Volaterranus refuted, as to Salejus Bassus. An Error of Dion.

I Forgot to observe Yesterday, that among the Productions of Mount Vesuvius, a Sort of Sand, like that of Pozzuoli, is included; which being employed for Mortar, grows as hard as Marble, even in the middle of the Waters. Vitruvius speaks as follows, of this Sand: *Est genus pulveris quod efficit naturaliter res admirandas: nascitur in regionibus Bajanis, & in agris municipiorum, quæ sunt circa Vesuvium montem, quod admixtum cum calce & cemento, non modò cæteris ædificiis præstat firmitatem; sed & moles quæ construuntur in mari, sub aqua solidescent. Hoc autem fieri hac ratione videtur, quod sub his montibus, & terra, ferventes sunt fontes crebri, qui non essent, si non in imo haberent, aut de sulphure, aut alumine, aut bitumine, ardentis maximos ignes.* 'Tis very probable, that the Tenaciousness and Hardness of these Particles of Sand, is owing to Allum and Bitumen; and that, being mixed with Lime, they enter so very closely the Pores of the Stones, that 'tis impossible for them ever to be severed from them; for which reason, those Edifices, in which the Sand in question is employed, are much more solid and durable than any other. 'Tis mentioned likewise by the elder Pliny; and Sidonius Apollinaris speaks of it as follows:

1707.
Dec. 10.
NAPLES.
Sand of
Mount
Vesuvius,
and its
Quality.

————— Itur ad æquor
Molibus, & veteres tellus nova contrahit undas;
Namque Dicarchææ translatus pulvis arenæ
Intratis solidatur aquis, durataque Massa
Sustinet advectos peregrino in gurgite campos.

'Twas also with this Sand, that Constantine the Great caused several Ships to be loaded, in order for it to be employed in the public Edifices, which he intended to raise in his new City of Constantinople.

Employ'd
by Con-
stantine
the Great.

To

1707.

Dec. 10.

NAPLES.

Its various
Forms in
different
Ages.

To return to Mount *Vesuvius*: I must observe that its Form has been frequently changed. We may presume that it rose, at its first Formation, equally on all Sides; and terminated in a lofty sharp-pointed Top. The most ancient Author (known to me) who has given a Description of it, is *Strabo*, who lived under *Augustus* and *Tiberius*. His Words are these: *Vesuvius mons agris cinctus est optimis, dempto vertice, qui magna sui parte planus, totus sterilis est, aspectu cinereus, cavernasque ostendens fistularum plenas, & lapidum colore fuliginoso, utpote ab igne exesorum, ita ut conjecturam facere possis ista loca quondam arsisse, & crateras ignis habuisse, deinde materia deficiente restincta fuisse.* Thus it appears, that *Vesuvius*, if we may credit *Strabo*, had lost its Summit so early as the Reign of *Tiberius*. *Dion*, who flourished under *Alexander Severus*, Son to *Mammea*, affirms that, ever since the dreadful Eruption of this Mountain, which happened under *Titus*, its Summit was not flat; but that a wide Cavern was seen there, in Form of an Amphitheatre. Here follows the Words of *Xiphilin*, his Epitomizer: *Olim quidem ex omni parte pariter excelsus erat Vesuvius; & tunc ex medio ejus ignis exstitit, nam ea parte tantum exustus est; extrinsecus enim intactus integerque permanet ad hæc tempora; ex quo fit, ut cum ignis externas partes non exurat, vertices qui circum sunt, usque adhuc veterem altitudinem habeant, & quæ pars igni consumpta est, dum in se coit, concava facta sit: ita ut totus mons, si licet parva cum magnis conferre, formam habeat Amphitheatri.* *Procopius*, who was cotemporary with *Justinian I.* relates, that, in his Time, the Fire had so greatly consumed the Inside of the Mountain, that, instead of resembling an Amphitheatre, 'twas like a frightful Gulph. *Inferiora ejus montis, densis arboribus opaca sunt, superiora prærupta, mirumque in modum aspera; in ipso verò vertice altissimum est in medio antrum, ita ut vero sit simile ad ima montis penetrare; atque ignem hinc videre liceat, si quis prolato capite introspicere audeat.* *Zonaras* describes it in much the same manner. The Form of it has changed since several times. The learned *Pontanus* has strangely burlesqued this Mountain; he imaging it under the Figure of a most deformed ugly old Man.

*Ventre quidem modico, at medio de pectore gibbum
Protendit, quanta est Baviæ cretatilis olla,
Qua miscet suis pultes, farcitque Catinum:
Quodque pudet, nullas res hic habet, & caret illis
Pro quibus intumuit cucumis niger, inde Napææ
Hunc rident, rident & Orcades; ille superbum
Nutat, & inflexo quassat nigra tempora cornu.
Quod longe horrescit setis hinc, inde reflexis:
At calvum caput, & nullo vestitur amictu,
Stant mento sentes, horrentque ad pectora dumi
Ab vereor soror, & dicam tamen, hujus ab ore
Curvantur geminæ Sannæ, quarum altera pontum
Tetra petit, fluctusque ferox, & littora verrit,
Altera Sarrastris fauces, saxa horrida Sarni.*

Vesuvius

Vesuvius has changed its Form more than once since *Pontanus's* Time. 1707.
First, a horrid Eruption shook it to such a degree, that it divided as into ^{Dec 10.}
two Mountains; the Summits of which were pretty near equal, till the ^{NAPLES.}
Year 1631. At this time, one of the most dreadful Eruptions ever known ^{Divided in}
happening, the most southward Summit turned towards the Sea, sunk 218 ^{two by an}
Paces, as it was measured not very long after. In 1660, there first issued, ^{Earth-}
from the Center of this mighty Furnace, a Mountain of Ashes and cal- ^{quake.}
cined Substances; only about twice the Height of a Man. This Heap of
Ashes, by the Burnings in 1687, and 1689, rose above fifty Palms high;
and, by others, 'tis grown to a Mountain above a Mile high; equal to, or
higher than the Top of the other Mountain, which continues as before.
Some Changes have likewise happened to Mount *Ætna* in *Sicily*; the most
considerable of which was in 1669, and is thus described by *Borelli*: *Die*
vigesima quinta Martii concidit ferè universum cacumen Montis Ætnæ, quod ad-
instar speculæ, seu turris, ad ingentem altitudinem elevabatur, quod unà cum
vasta planitie arenosa, depressa atque absorpta est in profundam voraginem. The
very same Circumstance happened at the last Eruption of Mount *Vesuvius*;
the small Mountain or Ashes which issued from the old Furnace, was swal-
lowed up like that of Mount *Ætna*; but with this Difference, that its
Place was supplied by this now seen, and which is vastly higher and broader
than the other.

I'll now proceed to the Towns, and other considerable Places, formerly ^{Towns}
standing in the Neighbourhood of *Vesuvius*; I mean, of those concerning ^{antiently}
which we know some Particulars. I'll begin with that of *Veseris*, situated ^{in the}
at the Foot of this Mountain, on the Road to *Capua*. According to some ^{Neigh-}
Authors, *Veseris* was a River, and not a Town; but not to observe, that ^{bourhood}
all the Writers who speak of *Vesuvius*, mention none in its Neighbourhood, ^{of Mount}
except the *Sebethus*, the *Clanius*, and the *Sarnus*; *Livy* and *Valerius Maxi-* ^{*Vesuvius.*}
mus relate, that the famous Battle between the *Romans* and *Latins*, in
which the elder *P. Decius* devoted himself to the Infernal Gods, in order to
save the Army, was fought near this Place. *Pugnatum est*, says the for-
mer, *haud procul radicibus Vesuvii montis, qua via ad Vesperim ferebat.* *Ex*
quo concludo, adds *Cluverius*; *non flumen, sed oppidum aliquot fuisse Vesperim sub*
radicibus Vesuvii montis, ad quod via ducebat publica ab urbe Capua. *Decius* de-
voted himself in this manner, the Year of *Rome* 414, under the Consulate
of the same *P. Decius Mus*, and *T. Manlius Torquatus*. Another Circum-
stance, which contradicts the Opinion of those who imagine *Veseris* to be
the Name of a River, is an antique Marble seen in *Capua*, near the Con-
vent of the *Austin* Friars, of the Congregation *de Carbonara*; the Inscrip-
tion whereof speaks of a Family called *Veseria*; which Name, in all proba-
bility, must rather have been derived from a Town where it was settled, than
from a River; especially from a River which was never known in the
Country, where 'tis pretended to have flowed. The Inscription is this:

D. M. S.

1707.
Dec. 10.
NAPLES.

D. M. S.
M. VESERIO. M. FIL. PAL.
JVCVNDIANO.
PRAEF. FABRVM
ADCENSO VELATO.
PROC. ALIM. VIAE FLAM.
II VIR. DESIG.
SACRIA JVCVNDIA MATER.

Hercula-
na.

Be this as it will, 'twas between *Veseris* and the River *Sarnus*, that the ancient *Herculana* was situated, on a small Promontory which stretched into the Sea, and formed a pretty good Harbour. Several Authors declare, that *Hercules* was the Founder of it; and, among others, *Dionysius Halicarnassæus*, who tells us, that the Hero in question founded it upon a Spot where he had offered up Sacrifices to the Gods, for his Successes in *Italy*: *Omnibus Italiae rebus ex animi sententia compositis, decimas prædæ, facto sacrificio Hercules Diis obtulit, & ibi oppidulum de suo nomine condidit, quod nunc quoque à Romanis incolitur, & inter Neapolim & Pompeios est situm: Portus omni tempore tutos habet.* This Town was called *Heraclea* by the Greeks; and, on its Ruins, was built the Town of *Torre del Greco*. But if this Town had so good a Harbour belonging to it, 'tis surprising that *Hannibal* did not seize upon it, after the Battle of *Cannæ*; *Livy* informing us, that he marched towards *Naples*, in order to possess himself, if possible, of a Harbour, in which such Ships as should be sent to him from *Carthage* with Recruits, might enter safely: *Ad mare proximè Neapolim descendit, cupidus maritimi oppidi potiundi, quo cursus navibus tutus ex Africa esset.* Hence I should conclude, that the Port of *Herculana* was not so safe or commodious, as *Dionysius Halicarnassæus* declares it to be.

Pompei,
Cosa and
Taurania.

Not far from *Herculana* stood the Town of *Pompei*; the Origin of which is not very well known, tho' some declare it to have been founded by *Hercules*. The most certain Circumstance is, that it was inhabited by the *Opici*, the *Osci*, the *Hetrusci*, or ancient *Tuscans*; the *Arunci*, and the *Pelasgi*; the *Samnites*, the *Romans*, after that these had subdued the *Samnites*, and so totally destroyed their Country, that *Florus* assures us, that, in his Time, 'twas scarce possible to find the Spot where it had stood: *Ut hodie Samnium in ipso Samnio requiratur; nec faciliè appareat materia quatuor & viginti Triumphorum.* *Strabo*, *Pliny*, *Pomponius Mela*, *Florus*, &c. place this Town near the Sea; declare that a good Harbour belonged to it; and that it extended to the Mouth of the River *Sarnus*. With regard to its Port, *Livy* mentions it in the following Passage: *Per idem tempus, Classis Romana à P. Cornelio, quem Senatus maritimæ oræ præfecerat, in Campaniam acta, cum appulsa Pompeios esset, socii inde navales ad depopulandum agrum Nuceri-*

num profecti sunt. This Harbour was afterwards choak'd by the Eruptions of Mount *Vesuvius*; and *Torre dell' Annunziata* was built on the Ruins of *Pompei*. In the Neighbourhood of *Pompei*, were also the Towns of *Cosa* and *Taurania*; of which the smallest Footsteps are not now found. They even were not standing in *Pliny's* Time, who writes thus: *In Campano agro Cosa oppidum fuit, intercidit ibi & Taurania. Sunt & morientis Casilini reliquiae.* 1707.
Dec. 10.
NAPLES.

As to the Towns and other Places, now seen in the Places adjacent to Mount *Vesuvius*, there are many; the principal whereof are, *Portici*, *Resina*, anciently *Retina*, ruined formerly by Mount *Vesuvius*, as *Pontanus* observes: and other
Towns.

*Ecce venit Resina, avia junctissima nostrae
Tristior illa quidem cladis de Patre Vesuvi.*

To these I must add *Ottajano*, anciently *Ostavianum*, from *Augustus's* Name; *Somma*, where *Ferdinand II.* died, a little after being restored to his Kingdom; *S. Anastasio*, *Massa*, *Trocchia*, *S. Sebastiano*, *Pollena*, *Barra*, and many others, which I omit for fear of being tedious; all which are fruitful in Wine and Fruits, as the learned *Bernardinus Rota* observes, in the Verses before quoted.

After mentioning the Origin of *Vesuvius*, its various Names, its Situation, different Shapes, pure Air, Fertility, and Towns in its Neighbourhood; 'tis time to treat concerning its Eruptions, and the dreadful Havock made by them. We have no Certainty with regard to the Time in which it first began to burn. If *Berosus* may be credited, its first Eruption happened in the Reign of *Arali*, seventh King of the *Assyrians*, Anno Mundi 2117. *Italia*, says he, *multis diebus arsit tribus locis, Istros, Cymeos, & Vesuvios; suntque vocata à Janigenis illa loca Palensana, id est Regio conflagrata.* The abovementioned Author speaks of another Eruption of Mount *Vesuvius*, which happened in the Year of the World 2600; of a third, in 2900, in *David's* Time; a fourth, in 3200, under the first *Cyrus*; a fifth in 3500; a sixth, under the first Consuls, *Brutus* and *Collatinus*; and a seventh, the Year of the World 4055. These several Authorities would be very curious; but, unluckily for them, 'tis well known that this pretended *Berosus* is a Treatise forged by *Annius*, a Monk of *Viterbo*, merely to puzzle the Learned, and raise the Glory of his Country. According to *Florus*, Mount *Vesuvius* was hollow quite to the Foot of it, at the time that *Spartacus*, with ten thousand Slaves, being withdrawn to this Mountain, was besieged there by *Claudius* the Prætor. His Words are these: *Prima velut arena viris Mons Vesuvius placuit. Ibi quum obsiderentur à Clodio Glabro, per fauces cavi montis vitigineis delapsi vinculis, ad imas ejus descendere radices; & exitu invio, nihil tale opinantis Ducis subito impetu castra rapuere. Inde alia castra; deinceps coram, totamque pervagantur Campaniam.* These Slaves did not stop there, they laying waste the greatest Part of *Italy*, and defeating several Consular Armies; and shook the *Roman Empire* with so

1707. much Violence, that they were near overturning it. This Circumstance is
 Dec. 10. finely expressed by *Claudian*, in the following Lines:
 NAPLES.

*Sed quid ego Hannibalem contra, Pyrrhumque tot annis
 Certatum memorem? vilis cum Spartacus omne
 Per latus Italiae ferro bacchatus, & igni,
 Consulibusque palam toties congressus, inertes
 Exuerit castris dominos, & strage pudendâ
 Fuderit imbelles Aquilas servilibus armis.*

Various
 Opinions
 of learned
 Authors.

The above Passage of *Florus* shows, that there were then narrow En-
 trances or Defiles, (for this the Word *Fauces* signifies properly) and secret
 and unknown Outlets, (*exitus invii*) in *Vesuvius*; but he does not observe that
 there was a Furnace on the Top of this Mountain; much less that it threw
 up Flames and Ashes. The only ancient Author, who seems to affirm that
 Mount *Vesuvius* burnt before *Titus's* Time, is *Strabo*; and yet, if we weigh
 his Words accurately, *Vesuvius mons agris cinctus est optimis, dempto vertice,
 qui magna sui parte planus, totus sterilis est; cavernasque ostendens fistularum
 plenas, & lapidum colore fuliginoso, utpote ab igne exesorum, ita ut conjecturam
 facere possis ista loca quondam arsisse, &c.* If we examine (I say) this Passage
 minutely, 'twill appear, that the Summit of Mount *Vesuvius* was flat and
 barren in *Strabo's* Time; but then he does not say, that there was a Gulph
 or Furnace in the middle. He, indeed, adds, that there were some Ca-
 verns full of Vent-holes. But how many Mountains are there, (having
 Caverns and Vent-holes) that never burnt; and in which Stones and
 Rocks of a Soot-colour, are seen? Nevertheless, 'tis from these exterior
 Marks, which are nothing to the purpose, that *Strabo* conjectures this
 Mountain had been a burning one. His Opinion therefore was grounded on-
 ly on Conjecture. As to *Boccace*, who, in his Treatise *de Montibus*, declares
 that there was a dreadful Eruption of Mount *Vesuvius* under *Nero*; that
 Author, doubtless, mistook the Earthquake that happened at this time,
 and which overthrew Part of the Cities of *Herculana* and *Pompei*, for an
 Eruption of Mount *Vesuvius*: For, besides its not being once mentioned
 by *Suetonius* in the Life of *Nero*, neither by *Tacitus* nor *Pliny*; *Seneca*, who
 was Preceptor to that Prince, speaks only of an Earthquake, which made
 dreadful Havock at *Pompei*, *Herculana*, and *Naples*; but that Author, at the
 same time, does not make the least mention of Mount *Vesuvius*: *Pompeios
 celebrem Campaniae urbem defedissee terrae-motu, vexatis quaecunque adjacebant
 regionibus, Lucili virorum optime, audivimus; & quidem diebus hibernis, quos
 vacare à tali periculo majores nostri solebant premittere. Nonis Febr. fuit motus
 hic, Regulo & Virginio Consulibus, qui Campaniam nunquam securam hujus
 mali, indemnem tamen, & toties defunctam metu, magna strage vastavit: Nam
 & Herculanaensis oppidi pars ruit, dubieque stant etiam quae relieta sunt. Nea-
 polis quoque privatim multa, publicè nihil amisit.*

Error of
 Boccace.

Against

Against these pretended Authorities of *Strabo* and *Florus*, (for I look upon that of the false *Berosus* as nothing) we have *Sextus Aurelius Victor*, *Suetonius*, *Martial*, the younger *Pliny*, *Eusebius*, *Dion*, *Eutropius*, *Valerius Flaccus*, *Zonaras*, *Orosius*, *Ausonius*, and many others, who affirm, that the first Eruption of Mount *Vesuvius*, happened the second Year of *Titus's* Reign. *Mons Vesuvius in Campania Titi tempore ardere cepit*, says the former; and this *cepit* [began] seems, in my humble Opinion, very exprefs. Here follows *Suetonius's* Words, in his Life of *Titus*: *Quædam sub eo fortuita ac tristia acciderunt; ut conflagratio Vesevi montis in Campania, & incendium Romæ per triduum totidemque noctes.* And a little after, *Curatores restituendæ Campaniæ à Consularium numero sorte duxit, & bona oppressorum in Vesevo, quorum hæredes non exstabant, restitutioni afflictarum Civitatum attribuit.* *Martial* is still more exprefs, he writing as follows, in the Fourth Book of his *Epigrams*.

*Hic est pampineis viridis Vesuvius umbris;
Presserat hic madidos nobilis uva lacus.
Hæc juga, quam Nyse colles, plus Bacchus amavit:
Hoc nuper Satyri monte dedere choros.
Hæc Veneris sedes, Lacedæmone gratior illi:
Hic locus Herculeo nomine clarus erat.
Cuncta jacent flammis, & tristi mersa favillâ:
Nec Superi vellent hoc licuisse sibi.*

That is;

“ *Vesuvio*, covered with the fruitful Vine,
“ Here flourish'd once, and ran with Floods of Wine;
“ Here *Bacchus* oft to the cool Shades retir'd,
“ And his own native *Nysa* less admir'd;
“ Oft to the Mountain's airy Tops advanc'd,
“ The frisking Satyrs on the Summits danc'd;
“ *Alcides* here, here *Venus* grac'd the Shore,
“ Nor lov'd her Fav'rite *Lacedæmon* more:
“ Now Piles of Ashes spreading all around,
“ In undistinguish'd Heaps deform the Ground.
“ The Gods themselves the ruin'd Seats bemoan,
“ And blame the Mischiefs that themselves have done.

ADDISON.

1707.

Dec. 10.

NAPLES.

If the Burning of Mount *Vesuvius*, mentioned in this Epigram, was not the first, could that Mountain have been so agreeable, so green, so fruitful and delightful, as this Poet declares it was, a little before the Eruption? *Jam verò Italia*, says *Tacitus*, speaking of the Eruption in question, *novis cladibus afflicta, hausta aut obruta fecundissima Campania ora, & urbes incendiis vastatae*. Does not this *novis cladibus* imply, that this bursting forth of Mount *Vesuvius* was then new with regard to *Italy*? But here follows the strongest Argument, to prove that the Eruption of Mount *Vesuvius* under *Titus*, was the first. The elder *Pliny*, after enumerating (*Chap. 106. Book II. of his Natural History*) all the Places which throw out Fire naturally, does not once mention *Vesuvius*; and in *Chap. 5. Book III.* where he describes that Mountain, he does not so much as hint at its Burnings, or its having ever thrown up Fire: Whereas, had it been naturally a burning Mountain, *Pliny* was too curious and accurate a Writer, not to have made some mention of it. And, indeed, his over-great Curiosity, and the strong Desire he had to examine very exactly this Novelty, cost him his Life, as the younger *Pliny*, his Nephew, relates in a Letter to *Tacitus*: For after saying that his Uncle (being at *Misenum*, where he commanded the Fleet) perceived that Prodigy; he went on board a Galley, and rowed to *Retina*, in order to view the Eruption in question nearer. He then adds: *Acceptis codicillis egrediebatur domo. Retinae classarii imminente periculo exterriti (nam ea villa subiacebat Vesuvio, nec ulla nisi navibus fuga) ut se tanto discrimine eriperet, orabant. Non vertit consilium, sed quod studioso animo inchoaverat, obit maximo. Deduxit quadriremes; ascendit ipse, non Retinae modò, sed multis (erat enim frequens amœnitas ora) laturus auxilium, &c.*

Volaterranus refuted, with regard to *Salejus Bassus*.

Raphael Volaterranus likewise confirms, that this Eruption of Mount *Vesuvius* was the first; he writing thus in the Sixth Book of his *Geography*: *Juxta Vesuvius, seu Vesevus, est mons, qui primum arsit tempore Titi, ubi Salejus Bassus, & Plinius periêre. Nunc Summa vocatur*. By the way, *Bassus*, who lost his Life with *Pliny*, was not *Salejus Bassus*, as this Author declares; but *Cæsius Bassus*, a good Lyric Poet, to whom *Persius* addresses his Sixth *Satire*. The other *Bassus* was still living under *Domitian*, and passed for one of the finest Epic Poets of his Age; but, at the same time, very poor, as *Juvenal*, his Cotemporary, observes in his Seventh *Satire*:

*Contentus famâ, jaceat Lucanus in hortis
Marmoreis: At Serrano, tenuique Saleio
Gloria quantalibet, quid erit, si gloria tantum est?*

That is;

“ *Lucan*, content with Praise, may lie at ease
“ In costly Grotts, and Marble Palaces:
“ But to poor *Bassus*, what avails a Name;
“ To starve on Compliments, and empty Fame?

Mr. CH. DRYDEN.

This first Eruption of Mount *Vesuvius* happened *Anno Dom. 81*, and was more dreadful than any of the succeeding ones. *Dion* informs us, that it threw up an incredible Quantity of Ashes, which filled the Land, the Sea, and Air : That Men, Cattle, Birds, Fishes, and Districts, were hurt by them : That *Herculana* and *Pompei* were burnt ; and that the Inhabitants of these Towns being seated in the Theatre, were overwhelmed with the Ashes ; which were carried to *Rome*, *Africa*, *Syria*, and *Egypt*. *Dion's* Words are these : *Hæc autem simul ac facta sunt, eruebat immensus cinis : occupabat enim terram, mare, & aëra ; & multa quidem alia, sicut accidebat. Lædebantur homines scilicet, regiones, & pecora, & pisces ; præterea aves absumebat. Insuper duæ Civitates conflagrârunt, Herculaneum & Pompeii. Herculaneum verò, & Pompeios, sedente in theatro populo, oblimavit. Tantus fuit pulvis, ut ab eo loco, in Africam, & Syriam, & Ægyptum penetraverit : Pervenit etiam Romam usque.* All these Particulars may be true, one excepted, viz. where 'tis asserted, that the People of those two Towns lost their Lives under the Ruins of the Theatre, when viewing the Sports. They were not killed by the breaking out of Mount *Vesuvius*, but by a violent Earthquake, which happened under *Nero*, *Anno Dom. 65*, as I proved upon the Authority of *Seneca*. *Tacitus* adds, that the Theatre of *Naples* was shaken, in a very violent manner, by the Earthquake in question, at the very time that *Nero* was singing in it. *Et proddit Neapoli primùm, ac ne concusso quidem repentè motu-terræ theatro, ante cantare destitit, quam inchoatum absolveret νόμον.* Besides, can we suppose, with any probability, that the Inhabitants of *Herculana* and *Pompei* did not perceive the Eruption of Mount *Vesuvius* ? since *Pliny*, who was at *Misenus*, and consequently much further from the Conflagration in question, saw it immediately.

1707.

Dec. 10.

NAPLES.

The first

Eruption

of Mount

Vesuvius.

A Mistake

of *Dion*.

C H A P. LII.

Second Eruption of Mount Vesuvius. Third and fourth under the Emperor Leo, and Theodoric King of Italy. Several other in different Ages. That of 1631, the most dreadful ever since the first. Description of it. A Torrent of Fire rushes from Mount Vesuvius. Various Observations made after the Eruption. Many others. That of 1688. Most troubled with Eruptions during the last Century.

1707.
Dec. 11.
NAPLES.
Second Eruption
under Alexander
Severus.

MOUNT *Vesuvius* did not burst forth Flames a second Time, till the Year 243, under the Empire of *Alexander Severus*. *Dion*, who was then living, writing concerning this Eruption, tells us: "That it threw Ashes quite to the Sea; and made such a Roaring that it was heard quite to *Capua*." *Multum cineris ab eo ad mare usque pervenit; talesque mugitus exstiterunt, ut Capuam usque audirentur; in qua civitate, ego quoties moror in Italia habitare soleo.* There was an Interval of two hundred and twenty eight Years, between this Eruption and the succeeding one, which happened *Anno 471*, and proved almost as fatal as the other; *Ammianus Marcellinus* declaring, that Mount *Vesuvius*, raging with intestine Heat, threw up its parched Entrails: *Indictione decima*, says he, *Martiano & Festo Consulibus, Vesuvius Campaniæ mons torridus, intestinis ignibus æstuans, exusta evomit viscera.* Such prodigious Quantities of Ashes burst from it, according to *Procopius*, that they flew quite to *Constantinople*; the Inhabitants of which were so greatly terrified on this Occasion, that Prayers had been offered up annually to the Almighty ever since. *Ferunt cum Byzantium usque recidisset cinis, sic ejus loci homines terruisse, ut ex eo tempore ad nostram ætatem annuis Deum supplicationibus placent.* *Sigonius* adds, that the Emperor *Leo* was so terrified on this Occasion, that he left the City; and did not return to it till long after the Eruption had ceased, which lasted four Months and twelve Days. The two succeeding Years, some Flames were seen to issue from the Mountain, but without being attended with any ill Consequences.

The third
and fourth
under the
Emperor
Leo, and
Theodoric
King of
Italy.

The fourth Time of its bursting forth considerably, was in 512, in the Reign of *Theodoric King of Italy*. *Sigonius* gives us a dismal Picture of it, he declaring: "That Mount *Vesuvius* opening, there rose from it a Vapour, so very thick as quite hid the Light of the Sun, and with so dreadful a Noise, that the neighbouring Places shook: Such amazing Quantities of Ashes came forth, that Countries on the other Side of the Sea were covered with them. In *Campania*, Rivers, as it were, of Ashes and Sand, rush'd along; which overspread the Fields, and rose even to the Tops of the Trees." *Cassiodorus* likewise mentions this

Burning, in a Letter written by him to *Faustus*, Governor of the Country, in the Name of King *Theodoric*, in which he commands him to remit to the *Campanians* the accustomed Tribute; and, for this purpose, that the strictest Examination should be made by the respective Officers, in order that the individual Sufferers might be ealed; *Campani*, says he in this Letter, *Vesuvii montis hostilitate vastati, clementiæ nostræ supplices lacrymas effuderunt, ut agrorum fructibus enudati, subleventur onere tributariæ functionis, quod fieri debere, nostra meritò pietas acquiescit: Sed quia nobis dubia est uniuscuique indiscussa calamitas, magnanimitudinem nostram ad Nolanum, sive Neapolitanum territorium probatæ fidei virum præcipimus destinare: ubi necessitas ipsa domestica quadam læsione grassatur, ut agris diligenter inspectis, in quantum possessoris laboravit utilitas, sublevetur, quatenus mensurata conferatur quantitas beneficii, dum modus integer cognoscitur læsionis.*

Procopius, and after him *Baronius*, speak of another Eruption in 538, at the time that the famous *Belisarius* came to Naples. *Paulus Diaconus*, *Platina*, and *Sigonius* speak of one in 685, under the Pontificate of *Benedict II.* which, 'tis said, foretold this Pope's Death; and threw forth a River of Fire and Bitumen quite to the Sea. There likewise was one in 983; during which, a certain crazy Hermit asserted; that he had seen (among the Flames issuing from *Vesuvius*) the Soul of *Pandolfo* Prince of *Capua*, with which the Devils play'd, as with a Ball in a Tennis-Court. I must observe, that this Prince of *Capua* had not, during his Life-time, favoured the Pope or the Friars; a Circumstance which alone was sufficient, in so superstitious an Age, for them to plunge him to the lowest Hell.

Baronius mentions another Eruption of Mount *Vesuvius* in 993, during the Pontificate of *John XV.* and St. Peter's Church in Rome happening to take Fire accidentally, part of it was burnt, and the rest saved almost miraculously. One happened in 1024, a little before the Death of *Benedict VIII.* and another in 1036, the second Year of the Pontificate of *Benedict IX.* In the Chronicle of Mount *Cassini*, mention is made of an Eruption in 1138, under Pope *Innocent II.* which lasted forty Days: *Innocentius Papa facta Synodo, Anacleti partem damnavit. Mons Vesuvius per quadraginta dies eructavit incendium. Rogerius Rex venit in Apuliam, & cæpit eam.* The *Falco* of *Beneventi* speaks of another, which happened the Year following, and continued eight Days, to the great Terror of many Towns: *Hoc anno 1139, Kal. Junii, Mons ille qui prope Civitatem Neapolim est, ignem validum, & flammæ visibiles projecit per dies octo, ita ut Civitates contigua, & Castra mortem expectarent; ex cujus incendio pulvis niger, & horribilis exivit, & usque Salernum, & Capuam, & Neapolim pulvis ille à facie venti pervolavit: Ignis verò ille per dies octo visus est: de quo pulvere Cives multi Beneventani, & ego hujus operis scriptor collegimus.* *Leandro Alberti* speaks of another which happened in 1304, under Pope *Benedict X.* and this is confirmed by *Pighius* and *Scotus*; on which occasion, 'tis said, that

1707.
Dec. 11.
NAPLES.

Several
others in
different
Ages.

Others in
different
Ages.

1707.
Dec. 11.
NAPLES.

that the Mountain not only threw Fire from its Summit, but likewise from its Side. *Ambrosio Leone*, Book I. of his History of *Nola*, his native Country, mentions another Conflagration of Mount *Vesuvius* in 1500; when the Air was quite darkned, and Showers of Ashes covered all Things. *Nostra vero tempestate*, says he, *id ostendit Vesuvii Caminus: Triduo enim aërem teterrimum vidimus, usque adeo, ut cuncti mirantes compavescere ceperint. Deinde ubi deferbuit aestus, qui materiam extollendo omnia texerat, pluit cinere subrufo quam plurimo quo cuncta, veluti nive tenui, obruta videbantur.* Tho' this Author is looked upon as very worthy of Credit, 'tis surprizing that he should be the only Person who mentions an Eruption of Mount *Vesuvius* that Year. Nevertheless, he speaks as an Eye-witness; and what is still more surprizing, *Giuliano Passaro*, his Fellow-citizen and Cotemporary, who' tho' unlearned, wrote with great Accuracy the several Transactions of his Time in *Campania*, is entirely silent on this Head. His Manuscripts are preserved in the Library of the Capuchins of the *Conception* at *Naples*. This Writer was a Silk Merchant of *Nola*, who thus describes an Inundation which happened, near that Town, in 1504. "In August 1504, such a Flood of Waters were seen about the Walls of *Nola*, that they look'd like the Ocean; and this was filled with surprizing Numbers of Fish of all Kinds, insomuch that Ships might have been loaded with them. Hence the Air of *Nola* was infected to such a Degree, that Multitudes of People died."

That of
1631, the
most
dreadful
ever since
the first.

Mount *Vesuvius* continued quiet one hundred and thirty one Years; insomuch that its Top, and even the Inside of its Mouth or Furnace, were interspersed with Trees, and covered with Herbs and salutiferous Plants, which had rose from it during that long Interval of Time. 'Twas likewise observed, that the burnt Top was almost equal to the other, so greatly was it increased; and a Jesuit, Professor of Mathematics, having measured it a little before the Eruption, found it twelve hundred and thirty one geometrical Paces in Height. Its Mouth was then not above one thousand Paces round; 'twas in Form of an Amphitheatre; and Travelers might descend a Mile in it, so that Cattle used to go and feed there. Several little dark Caverns were seen in it, whither sick Persons were carried, in order to be cured by sweating; which likewise had been practised in *Ambrosio Leoni's* Time, as he himself observes thus: *In vertice enim montis ejus, loca multa excavantur in rupibus, ut vaporaria fiant: quod plerique malè valentes Augusto mense ascendunt, ut per desudationes nimias, solutis, exustisque articulorum humoribus curentur.*

Descrip-
tion of it.

Such was the State of Mount *Vesuvius* in 1631, when the Inhabitants of the Places adjacent were not under any Apprehensions from it. No Person then living remembered its past Eruptions; and all they knew concerning it was from a Tradition which was insensibly forgot. However, on the 10th of *December* of the same Year, so dreadful a Noise was heard about the Top of the Mountain, that the People of the Neighbourhood did not sleep a Wink that Night. Such Persons as had the Courage to ascend to the Edge of the Mouth, perceived the Earth to be so greatly

swelled there, that it rose not higher than the Sides or Edges of it. This continued till the sixteenth, when there was suddenly felt, a little before Day-break, so dreadful an Earthquake, that every one thought the World was at an End. *Sonitus à Cavernis subterraneis tonitruum per similes, supernè verò & mugire videbantur, mare fremebat, & Cælum resonabat: post hæc fragor immensus, seu concidentium montium audiebatur, vastisque tremoribus tellus nutabatur, & quasi emota sedibus suis, nunc huc, nunc illuc abire, aut referri videbantur.* The City of Naples was shaken, six Hours together, with the Earthquake; and the Storm continuing all this Time, the Mountain burst, in more than one Place, with so much Violence, that the Noise was heard to the Extremities of the Kingdom of Naples; a thick Cloud darkening the Air at Noon-day. *Cujus similitudinem, & formam non alia magis arbor quam Pinus expresserit: nam longissimo velut trunco elata in altum quibusdam ramis diffundebatur.* The Sea recoil'd back several times; insomuch that the Gallies, &c. in the Harbour of Naples, were left upon dry Ground. Mount *Vesuvius* threw up such prodigious Quantities of Ashes, that some fell, to the Height of twelve Palms, as far as *Ariano* in *Puglia*; and the Wind carried others to *Ragusa*. The Showers of Ashes were mixed with Stones, some of which were so large, that they killed great Numbers of People, Cattle, and beat down many Houses. A Writer then living informs us, that some of these falling upon a Country-seat (ten Miles from Naples) belonging to a Marquis of *Lauro*, set Fire to it directly, as if it had been a Bomb.

But the greatest Damage done was by a Flood of Fire, which rushing impetuously from the Mountain, divided itself into three or four Streams, and overflowed, on one Hand, the whole Plain of *Nola*; almost laying waste *Ottajano, St. Elmo, Saviano, Massa di Somma, Trochia, Pollena, Granatello*; and on the other Hand, *Torre dell' Annunziata, Resina, Portici, &c.* killing vast Multitudes of People, besides a prodigious Number of Cattle of all Sorts. *Torre del Greco* was utterly ruined: all its Inhabitants lost their Lives, occasioned by the Obstinacy of the Governor, who being very unseasonably intrepid, would not permit one Person to stir out of the Town; so that both himself, and all the People, perished in it. 'Twas with infinite Difficulty that Cardinal *Buon Campagno*, then Archbishop of Naples, who had gone thither for the Benefit of the Air, saved himself in a small, two-oar'd Vessel, which conveyed him to the last mentioned City. But the most deplorable Circumstance was; several hundred Persons who had it in their power to save themselves, chose to hazard their Lives, rather than had leave their Effects; and perished miserably with what had caused their Destruction. *Juvenal* therefore might very justly say, in his XIII. Satyr:

1707.
Dec. 11.
NAPLES.

*Et majore Domus gemitu, majore tumultu
Planguntur nummi quàm funera.*

That is ;

“ Let solemn Grief on Money lost attend,
“ Greater than waits upon a dying Friend.

CREECH.

Observations made
after the
Eruption.

After this Eruption, which, 'tis said, did Damage to the Value of above Twenty Millions, the Curious in that Age made several Observations. Among others, the Professor of Mathematicks, who had measured Mount *Vesuvius* some time before, found, after measuring it a second time, that its Top was sunk two hundred and twenty one geometrical Paces. At *Torre del Greco*, two Men were found in a Room, wherein neither Fire nor Ashes came : They were lying on the Ground, and seemed asleep ; however, the Instant they were touched, in order to wake them, their Bodies became immediately a Heap of Ashes ; and yet there did not appear the least Sign of Fire upon their Clothes ; which Circumstance was likewise observed in many Pieces of Furniture. Among several Bodies, which had been covered with Torrents of Fire and boiling Water, a Man was discovered, one of whose Thighs was petrified like Marble ; every other Part of him being as a dead Carcass is usually found. In another Place, a young Man, who fled with his Father, perceiving that one of the Streams of Fire was rushing upon them, climb'd up a neighbouring Tree ; when, the Stream being passed by, and seeing two Men going the same Way, he came down from the Tree ; when stooping, in order to embrace his Father's dead Body, he himself died upon it, in presence of these two Men ; suffocated, probably, by the sulphureous and bituminous Exhalations that issued therefrom.

Farther
Observations.

At *Torre dell' Annunziata*, a Man going out of his House, with one of his little Children in his Arms, and leading another by the Hand, was not got twenty Paces from home, when one of the Streams of Fire, we are speaking of, overtook him ; carried off the two Children ; and threw him on the Ground : but without doing him any other Harm than burning the Lappet of his Coat, and Part of his Breeches. This Incident may seem fabulous ; but there is kept, in *Naples*, an Attestation of the Person to whom this happened ; as likewise of two other Persons who were Witnesses of it. In a House (of the Town we are speaking of) which was quite covered with the Ashes of Mount *Vesuvius*, a Heap of Corn, another of Meal, and a third of dried Figs, were found quite petrified. But the most surprising Circumstance of all, is, that in the Town of *St. Jorio* ; the Fire bursting into two Rooms of the House of *D. Flaminio di Costanzo*, a Coun-

Counsellor; it instantly consumed all that was in one of the Rooms, without touching any thing in the other, though full of Straw and Corn. I should have observed, that we are told by *di Martino*, a learned Physician; that several Torrents of Fire tore up, during this Eruption, more Trees of every kind than could have been loaded in ten thousand Carts; and that one of them carried, to the Neighbourhood of the Town of *Nola*, a Stone of so prodigious a Size, that twelve Oxen could not remove it from the Spot where it now lies, tho' attempted several times. We are also told, by the abovementioned Author, that the two Churches of the *Rosary* and the *Carmelites* of *Torre del Greco*, whither above six hundred Persons were fled with their Effects, were so completely ruined, that scarce the least Marks of them were seen there. Such were the sad Effects of the Eruption in 1631, which was the most fatal of all, except the first. After this dreadful Eruption, Mount *Vesuvius* did not annoy till the Year 1660; when it again began to throw out Flames, with a horrid Roar; but did not so much Damage. In 1682, it began to burn again, and with so thick a Smoke as quite darken'd the Sun for two Days. A furious Noise was then heard, during four Days, at above twenty Miles Distance; when the Mountain threw out such prodigious Quantities of burning Stones, that they fired the whole Forest of *Ottajano*; insomuch that the Inhabitants of that Town, and of two others in the Neighbourhood of it, fled to *Naples*, till the Calamity was over. This Eruption lasted from the 14th of *August*, to the 26th. That of 1685 was pretty considerable. On this Occasion, the Noise and the Earthquake were so violent, that the Inhabitants of *Naples* were afraid their City would be overwhelmed; and the Fire thrown out by the Mountain, during a Week, was so bright and strong, that Persons saw as clearly in the Night, as during a Full-Moon; and this for above twenty Miles round. At last, such vast Quantities of Ashes burst from it, that they formed the little Mountain which was seen there till the Eruption, which happened the 18th of last *August*. The Reason of this was, the Weather being exceedingly calm, with not a Breath of Wind; such Ashes and Stones as Mount *Vesuvius* threw aloft, fell back almost perpendicular on its Mouth or Furnace; and raised, by insensible Degrees, to the Height of above two hundred Palms, the new Mountain seen there.

Its usual Noise began again the 5th of *June* 1688. Vast Flakes of Fire issued from it, during some Days, with a very thick Smoke; and, about the Evening of the 26th, a pretty violent Earthquake was heard at *Naples*. The City shook for several Hours; a great Number of Houses totter'd, their Walls split, and the Roofs of some Churches were greatly damaged. The beautiful Cupola of *St. John à Carbonara*, raised with so much Art and Delicacy in the Reign of Queen *Jane II.* was thrown down; with that of *Giesu Nuovo*, and also the Portico of *San Paolo Maggiore* of the *Theatins*: and so great was the Havock, that scarce Timber enough was found in the City, to prop the Churches, Palaces, and other tottering Edifices. This

1707.
Dec. 11.
NAPLES.

Various
other E-
ruptions.

Its Eruption in
1688.

1707.

Dec. 11.

NAPLES.

Most trou-

bled with

Eruptions

during the

last Cen-

tury.

Earthquake was caused solely by Mount *Vesuvius*, it being felt no where but about seven or eight Miles round it.

This Mountain burnt more furiously during the last Century, than in any other. The following, in 1689, was like the last. It began on the 17th of *September*; and threw up, for several Days, Flames with such thick Smoke as quite obscured the Air. There likewise issued from *Vesuvius* such Quantities of Stones and burnt Sand, that the little Mountain rose to the Height of five hundred Palms. *Naples* was so strongly shaken, that many Edifices, both publick and private, suffered on this Occasion. But, methinks, I have entertained you long enough for one Day, with these melancholy Subjects.

C H A P. LIII.

The Eruptions of 1694. Further Particulars concerning it. Observations made during this Eruption. On the little Mountain. Other Observations. A Kind of Carnival or Fair kept after this Eruption. Others again, and that of 1698. Its farther Progress. Its dreadful Effects. Farther Account of it. An extraordinary Incident. A singular Procession. A Miracle related differently by two Neapolitan Writers.

Dec. 12.
Those of
1694.

AMONG the most violent Eruptions of the preceeding Century, that which happened in 1694, is included; and is thus described. In the Night of the 6th of *April*, being *Easter-Tuesday*, Mount *Vesuvius* began to thunder in a dreadful manner, insomuch that the Earthquake extended quite to *Naples*. Next Morning, all the Places adjacent to the Mountain, were seen covered with a thick Smoke, which rose in form of a mighty Pine-Tree, and spread on every side. Afterwards a Shower of Ashes, Sparkles, and Stones, burst from the Furnace to a considerable Height; and fell back with a great Noise, either into the Furnace, or on the adjacent Places. This Roaring continued till the 13th, when there was seen to issue, from the Sides of the old Mouth or Furnace, two Torrents of liquid Fire; which subdividing, as it met with fresh Obstacles, took different Roads, and made several Beds or Channels. The two largest advanced, with no great Rapidity; the one towards *Torre del Greco*, and the other towards *Resina*. This fluid Substance was something like melted Metal; and, in its Course, made a Noise like that of Carts loaded with Iron. After filling two Vallies, through which Rain-water used to run; one of these Torrents flowed into another, called by the People of the Country *Solfarello*, above two hundred Palms deep, and about two Miles from the old Mouth. The Fall of this Torrent raised so thick a Smoke in the Valley, that

that the People at *Naples* imagined a new Furnace had burst forth there; and the Inhabitants of *Torre del Greco*, *Refina*, *Pertici*, *St. Jorio*, &c. were so terrified, that they began to fly towards *Naples*, with such of the most valuable of their Effects as they could carry off with them.

1707.
Dec. 12.
NAPLES.

Don Francisco de Benavidez, Count of *St. Stephano*, then Viceroy, observing the Terror which had seized the Multitude, lodged some of them in the great Riding-house, and the rest elsewhere; after ordering the several things necessary for their Subsistence. And as these Torrents of Fire still ran, and threatened *Torre del Greco*, *Refina*, and other Places, with utter Ruin; the Viceroy commanded a great Number of Pioneers, with all the Galley-Slaves, to go and dig a sort of Bed or Channel, in the Road or Course of these Torrents, in order to carry them off in the Sea: But after working two Days at this, observing that they did not go in any regular Course, but hurried at random, the useless Toil was put an end to. In fine, after flowing six Days incessantly, the Torrent which ran towards *Torre del Greco*, stopt within fifty Paces of the Town; whilst the other, which went through the Valley of *Solfarello*, condensed a little above *St. Jorio à Cremano*, after flowing above four Miles, and within one of the Sea. Probably, the Viceroy heard, that the People of *Calana* in *Sicily* had used their utmost Endeavours to prevent the furious Torrent which descended from Mount *Aetna* in 1669, from falling on their Town; and could find no other way to stop it, than by raising a kind of Mole made of large Stones, laid one upon the other; otherwise the Town of *Catana* would have been totally ruined. However this be, in all Places through which these Torrents from Mount *Vesuvius* passed, they burnt the Trees and Vines, and every thing in their way.

Further
Particu-
lars.

Such Persons as had the Courage to view this Eruption near at hand, observed that the old Mouth of *Vesuvius*, whose Sides, before this, were about fifty Palms higher than the Esplanade, were then filled with a fluid, bituminous Substance, mixed with melted Metals, which turned the whole Mass of a Bronze-colour; and that the Stones, which issued incessantly from the Mouth of the little Mountain, falling again into this sort of burning Lake, with a Noise like to that of Hail-stones, when striking against Windows, reverted instantly upon its Superficies, and floated like Cork. The Earth trembled quite round the Mouth, occasioned by the prodigious Numbers of Stones which issued from the little Mountain; and after continuing an Hour so, the liquified Matter swelling more and more, began to burst through the Cavities of the Sides of the old Mouth. It then divided, as was observed, into several Torrents; the two largest of which took their Course, the one towards *Torre del Greco*, and the other towards *Naples*. The latter, rushing down a greater Declivity, had gone above a Mile, whilst the other went not above five hundred Paces; both of them taking up about ten Paces in Breadth. They also observed, that these fiery Torrents, when they came down the Mountain, were not, in Depth, above the Height of a Man of ordinary Stature; but

Observa-
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1707.
Dec. 12.
NAPLES.

On the
little
Mountain.

that they afterwards filled Vallies, one of which was two hundred Palms deep; insomuch that the Substance which issued from Mount *Vesuvius* during this Eruption, might (according to these Writers) have formed another Mountain as high as *Vesuvius*.

Whilst all this was throwing up, the little Mountain cast forth, at Intervals, not only Stones, but also great Quantities of Ashes and Sand, which the Wind carried to a considerable Distance. There likewise issued from it, at Intervals, dark Fires in a globular Form, which whirl'd through the Smoke upwards; a continual Noise being heard at the same time, and like that of the Billows of the Sea during a violent Storm; which terrified those who observed it to so great a degree, that they had like to have lost Courage, and were more than once going to fly. A singular Circumstance is, none of them could discover the Places whence these vast Quantities of liquid Matter issued. With regard to myself, who do not set up for any great Skill in Physicks; I am of opinion, that this Substance being forced with great Violence from the Bottom of the Mountain upwards, by subterraneous Winds and Fires; and not being able to issue forth through the Mouth of the little Mountain, (this being too narrow for so much Matter to pass through it;) 'tis my Opinion, I say, that it burst the Esplanade or Crust which had been long form'd on the old Mouth; and forcing a Passage, spread itself afterwards over the Hollow of its Sides or Edges, when its whole Capacity was filled. My Conjecture is grounded on the dreadful Noise heard, at different times, at the Beginning of the Eruption, and which ceased the Instant the liquid Matter began to flow.

Other Observations.

As soon as 'twas concluded that all was over, the Viceroy, with Cardinal *Cantelmi*, then Archbishop, as likewise most of the Nobility and Half the *Neapolitans*, came out of the City, in order to view the wild Havock made by this Eruption; but most of them ran back to it as fast as they could, seeing another Torrent of the same Substance with the former, descend from the Mountain with greater Precipitation than before. As it took the same Course with that which stopt above St. *Jorio*, the Curious observed, that this second liquid Matter was of a Colour more inclining to yellow than the former; a plain Indication that it was mixed with a greater Quantity of Sulphur. It flow'd, with Noise, over that which was condensed; and incorporated with it by degrees, in proportion as it cool'd. Those who threw great Stones into it, found that it entred its Surface no more than if this had been thick Ice. If they thrust a large Stick into it, the End of it was burnt. In fine, whatever this Substance met in its way, was presently reduced to Ashes; a Circumstance which happened in *Procopius's* Time, as he himself relates thus: *Ex ipso præterea Montis culmine in Ætnæ morem fluidus ignis descendens, magna illuvie ad radices usque pertendit, fluentique aquæ similis, quâ fortè defertur, universa absumit.* *Castelli* speaking of the Eruption in 1631, observes; that the Matter issuing with it ran quite to the Sea; and there formed a sort of Peninsula, with a Mole which was seen to burn: *Ne in questo*, says he, *il Vesuvio hà voluto cedere all' Ætna: Un fiume di*

di fuoco il secondo giorno discendendo dal Monte, scorre verso la Torre del Greco, e la Spianò quasi tutta, arrivando fino al mare, ove havendo portato seco grandissimi sassi, vi hà fatta quasi una Penisola, ed un gran Molo, che si vedea ardere nel Mare. Another thing remarkable is, these Floods of Fire drew a Train of Smoke after them, which, in the Night-time, seemed like Fire.

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Dec. 12
NAILLES.

Numberless Multitudes of People went, out of Curiosity, to view this dreadful Eruption after all was calm. Not only all the Neapolitans went thither, but likewise the Inhabitants of the several Towns and Villages, twenty Miles round; insomuch that there was not Horses, or Vehicles of any kind, for half the People who went thither; and 'twas observed, among many other extraordinary Particulars, that the Hire of a Coach and Four, for one Day only, was fifty Crowns. There was held, during a Fortnight, a sort of Fair, whither flock'd continually vast Numbers of Persons of all Ranks, Ages, and of both Sexes. Nothing was seen but Public-Houses, all the Way from Magdalen Bridge to the Top of Mount Vesuvius; and this calamitous Scene was now made an Entertainment. *Ma quel, che fù più da piangere, says a Neapolitan Author, fù il vedersi, che un luogo, che dovea spaventare l'anime de' Fedeli, essendo un ritratto del Inferno, ed un indizio de' flagelli di Dio; esser divenuto luogo di passa tempi, ovi curiosa la Gente vi andava, non ad apprendervi moralità per gastigare i costumi; ma occasione di banchettare, e crapulare (se pure non vi fù di peggio) vedendosi la strada tutta piena d'Osterie, e continuamente battuta da Carozze, Caleffi, e Cavalli, anche con Donne di poco buon' odore, basta.* Matters were carried to such lengths, that the Archbishop was obliged to send a considerable Number of Missionaries thither, who, by dint of Sermons and Remonstrances, (all which related to the Chastisements of God then present to their Eyes) turned the People to a serious way of thinking; and thus put an end to this sort of Carnival. I forgot to observe, that the last Flood of bituminous and sulphureous Matter, which took the same Course with one of the first, after flowing over that which was already condensed, rose, in several Places, eighty Palms in Height.

I shall not mention the Eruption of 1696, though it continued, without ceasing, from the 25th of July to the 13th of August; nor of that of the Year following, which broke out three several times; all which did no great Damage; there being not above five or six Houses beat down, and some Trees burnt. But 'twas otherwise in 1698; for on the 10th of May that Year, Mount Vesuvius began to roar horribly, and to throw forth Fire and Flames, mixed with thick Smoke; as also Stones and Ashes. But the Circumstance which terrified the whole City of Naples exceedingly, was, that the Wind, on the 13th, whirling round, in an Hour's Time, the whole Compass; sometimes blowing towards Ottajano, sometimes towards Sorrento and Amalfi; at other times towards Nola; and, at last, directly towards Naples; the Smoke which issued from the Mountain, darkened the Air to such a degree, that neither the Sea nor Mount Vesuvius were visible: In short, People

Other Eruptions, and that of 1698.

were

1707.
Dec. 12.
NAPLES.

obliged to light up Candles in the Day-time; otherwise they could see nothing. No sooner was the Darkness dispersed, but the Ocean withdrew a full Musket-shot from the Shore; leaving all such Buildings as were in the Harbour, and near the Coast, quite dry. This Accident, which was the Prelude to the furious Eruption in 1631, they filled the Minds of the Inhabitants with inexpressible Terror, imagining the like Calamity would attend them. This lasted seven or eight Hours; after which Mount *Vesuvius*, instead of forcing up the Sea-water by its Mouth, as it did at the Time we speak of; threw up such amazing Quantities of white Ashes, that all the Places adjacent seemed covered with Snow; and another melancholy Circumstance was, these Ashes were so fiery, that they instantly withered the Vines, and even Trees, especially between *Torre del Greco* and *Annunziata*. The Streets and Houses in *Naples*, were likewise covered with them to the Height of a Palm.

Farther
Progress
of it.

The Mountain, on the Morrow and the two succeeding Days, threw up only a few Flames, with thick Smoke; but the 17th of the Month, being *Whitsun-Eve*, it began to roar out anew; insomuch that the Windows of the Houses shook, at the Distance of twenty-five Miles from thence, as was declared afterwards. This Noise continued till the twenty-fifth, being ever accompanied with Fire and Smoke; when there rushed instantly, from the Mountain, a Flood or Torrent of Fire, which running towards *Ottajano*, soon set Fire to Part of its Forest. A second Flood ran towards *Naples*, through the Valley of *Solfarello*; and a third northward. The 27th, at Day-break, a fourth Torrent came from the Mountain, advancing directly towards *Torre del Greco*; which was all that could be discerned that Day; so greatly was the Air obscured, by the vast Quantity of Ashes which the Wind carried towards *Naples*; whence it was impossible to see any thing on Mount *Vesuvius*. The Wind ceasing on the 28th, 'twas observed that this last Torrent then dividing into two, seemed to be flowing on every Side of *Torre del Greco*.

Its dreadful
Effects.

The 29th, being *Corpus Christi* Day, the People perceiving that these two Floods continued to run with greater Rapidity than before; and still advanced towards *la Torre*, spouting forth vast Quantities of Fire and Smoke; the *Neapolitans* thought it adviseable to have recourse to the last Remedy when Mount *Vesuvius* is outrageous; I mean, to exhibit to it the Head of their mighty Protector St. *Januarius*; however, Cardinal *Cantelmi* was resolved to try another Expedient, before he had recourse to this. For that purpose, he went to the Place by which the Torrent was flowing; and, being followed by vast Numbers of People, who chaunted the Litanies of the Saints; the Instant he was come pretty near it, he threw therein a large *Agnus Dei*, which had been blessed by Pope *Innocent XI*. However, this abominable Torrent showed itself quite heretical on this Occasion; and mocked the blessed Relick, it not checking its Course in any manner. On the morrow, there were six burning Streams, which, after running separately for some time, met together; when, taking up a wide Space, they ruined

ruined a great Number of Houses, Gardens, Meadows, ploughed Lands and Vineyards, in the Neighbourhood of *Torre del Greco*.

1707.
Dec. 12.

On *Saturday* the 31st, the People perceived, with incredible Joy, all these different Torrents stop insensibly; however, about the Evening, the Mountain was seen surrounded with the brightest Fire ever perceived on that occasion. This Sight terrified the *Neapolitans* to such a degree, that scarce any of them dared to go to Bed that Night. On *Sunday* they were a little revived, observing that the Torrents of Fire were quite stopt. The next

NAPLES.

Further
Account
of it.

Day, being the 2d of *June*, Mount *Vesuvius* began to rage again, and to thunder more dreadfully than ever. The Smoke issuing from it was much thicker and darker than before, and rose to an extraordinary Height; but a Circumstance which surprized every one, was; the Fire which issued from the Opening of the little Mountain, darted through this thick Smoke, sometimes in a globular Form, sometimes like Lightning; a Phænomenon which had never been observed, except in the Eruption of 1631; whence the People imagined that the like Calamity would befall them. On *Tuesday* a new Flood of Fire was seen, during the whole Day, running over the others. However, the Morrow, being the fourth Day of the Month, filled all the People with Horror. Very early in the Morning, the Mountain began to throw up so thick and rapid a Smoke, that in less than three or four Hours, not only the City of *Naples* and its Neighbourhood, but a considerable Part of the Province of *Terra di Lavoro*, was overspread with Darkness, especially towards the North. Ashes of calcined Stones fell, like Hail, ten or twelve Miles round *Vesuvius*; and the Wind drove them with so much Violence, that the poor Inhabitants of the Places adjacent to this terrible Mountain, flying towards *Naples*, many of them had their Faces and Eyes bruised with them, and several were struck quite blind. The Air was darkened in this manner for three Days; and, during this Obscurity, there was heard, at Intervals, so mighty a Noise towards Mount *Vesuvius*, that the Explosion of several Batteries against a Town was not comparable to it. Six dreadful Claps, louder than those of Thunder, were heard in less than a Quarter of an Hour; upon which occasion, the poor Inhabitants of the Parts adjacent, who, till then, did not care to leave their Abodes; imagining the Mountain was going to break forth, fled towards *Naples* in a deplorable Condition, some half-naked, and others without Shoes and Stockings.

An extra-
ordinary
Incident.

Cardinal *Cantelmi*, who doubtless had his Reasons for staying till the last Extremity, being earnestly desired by the Viceroy and his Canons, to have recourse to the last Expedient, ordained, on *Thursday*, a solemn Procession for next Day; which assembling at the Cathedral on *Friday* the 6th of *June*, came out from it, about Ten or Eleven in the Morning, in the following Order: A great Number of little Children, dressed in White, walked two and two, singing the Litanies; and were followed by about three hundred not over-chaste Women, cloathed with long Gowns of thick Cloth; their Hair dishevelled, a Crown of Thorn on their Heads, and bare-footed,

A singular
Procession.

1707.

Dec. 9.

NAPLES.

After this Masquerade, walked 200 Monks of the Order of St. *Francis* of *Affisa*; the same Number of Knights of Mount *Carmel*; five hundred hulking Fellows of St. *Francis de Paulo*: In short, the whole Tribe of mendicant Friars. These were followed by two hundred *Austin* Friars, and three hundred *Dominicans*; and these by five hundred Secular Priests, belonging to the Seminaries, or the Archiepiscopal See. Next proceeded the Chapter of the Cathedral, singing Hymns in Honour of St. *Januarius*, whose miraculous Head came immediately after. Then followed his Eminence the Archbishop, the Deputies of the Treasury, and a numberless Multitude of People. This Procession having marched through St. *Lorenzo* Street, St. *Biagio* of the Booksellers, and gone round the *Annunziata*, arrived at St. *Catharine à Formello*, where it halted, and drew up round a magnificent Altar, erected in Sight of Mount *Vesuvius*. The Holy Protector's Head being set upon it, and the Cardinal having chaunted several *Oremus's*; he took up, very devoutly, a large Shrine, in which was a large Piece of our Saviour's Holy Cross, (a Present of Pope *Pius V.*) and with this he blessed the Mountain thrice: Then turning towards the People, who, with Tears in their Eyes, beat their Breasts, crying *Mea Culpa!* he blessed himself also three times with the same Relick.

A Miracle
related
variously
by two
Neapolitan
Au-
thors.

The *Neapolitan* Author, from whom I copied the Description of this Ceremony, and who was himself present at it, is so ingenuous as to own, that it was not till the Morrow that the Gloom began to disperse, and the Sun to appear again; and that Mount *Vesuvius* continued its Roaring, and threw up Flames and Stones two Days longer. Another Writer (more bigotted than the former) relates this Incident in manner following: "Scarce was the Holy Martyr's Head taken out of the Shrine, and set upon an Altar raised at St. *Catharine à Formello*, in Sight of the Mountain; but there was instantly seen (an Incident not to be related without Tears!) the speedy Protection which this Saint has of his Country; for lo! that very Instant, the Smoke changing its Course, and going to discharge itself in the Sea; the Violence of the Eruption began to abate, and, in a few Days, all was hushed: So efficacious, with regard to the Almighty, are the Prayers and Merits of St. *Januarius*." *Appena fu posto il Busto, ove si racchiude la Testa del Santo Martire, sopra un Altare fabricato à Santa Caterina à Formello à vista della montagna, che si vide (o fatto da non scriversi senza lagrime!) Si vide, dico, la prontissima protezione, che hà di questa sua Patria il Santo, poiche nello stesso istante, rivolgendò il fumo altrove il corso, andando à scaricarsi nel mare, cominciò à cessare la violenza dell'Eruzione, ed in pochi giorni affatto acchetossi. Tanto prevagliano presso la Divina Pietà i prieghi ed i meriti di Gennaro.* Here you find the same Miracle related variously by two *Neapolitans*; but suppose, for a Moment, that an Incident which may happen from a natural Cause, was really a Miracle; 'tis more probable to conclude, that it was effected by means of the true Cross which blessed Mount *Vesuvius* thrice; rather than by good St. *Januarius's* Head, which lay unactive on the Altar, and was thereby a Spectator without doing any thing.

C H A P.

CHAP. LIV.

The last Breaking forth of Mount Vesuvius. These Eruptions of vast Prejudice to the City of Naples. Other Observations on Mount Vesuvius. Mistake of Mr. Misson.

AFTER this Eruption of 1698, Mount *Vesuvius* only threatned, from time to time, sometimes by Roarings, at other times by thick Smoke, one time by Flames, and another by Ashes; however, it afterwards began to be in earnest. This Eruption began (*Aug. 18.*) very much like that of 1698; that is, by a dreadful Noise, and by throwing up Flames, Smoke, Ashes and Stones. The Roaring made by the Mountain was so exceedingly loud and shrill, that we heard it very distinctly at *Rome*, as I observed in the Chapter dated 22d *August*. An Earthquake, more violent than any which had been felt for many Years, shook the City of *Naples* violently, and a considerable Part of *Campania*; overturned Steeples, Palaces, whole Villages; under the Ruins of all which great Numbers of People were buried. Five or six Floods of Sulphur, Bitumen, Nitre, Salt-petre, and such liquified and burning Substances, rushed from the Mountain; dragged along and reduced to Ashes, in several Places, Vines, Trees, Farms, Forests, Churches and Palaces; with such Houses as the Earthquake had left standing; and also killed great Numbers of People. Add to these several Disasters, Darkness substantial as that of *Egypt*, which lasted three whole Days; insomuch that nothing could be seen without the Assistance of Candles and Torches. The Flames, indeed, and Flashes which broke incessantly from Mount *Vesuvius*, pierced this Gloom, and were seen pretty clearly: but, methinks, this must have been a most dismal Light; and which, I am persuaded, the Inhabitants of *Naples*, and the Parts adjacent, would gladly have dispensed with*. In fine, this was one of the most dreadful

* Mr. *de Blainville* might here have recollected *Milton's* strong Description of Hell, *Book I.* of his *Paradise Lost*; where he observes, among other Particulars:

“ At once as far as Angels Ken he views
“ The dismal Situation wild and waste;
“ A Dungeon horrible, on all Sides round
“ As one great Furnace, flam'd; yet from those Flames
“ No Light, but rather Darkness visible
“ Serv'd only to discover Sights of Woe,

1707. dreadful Eruptions ever seen ; in vain the Head and Blood of the
 Dec. 13. mighty Saint *Januarius* were exposed several times ; Mount *Vesuvius* being
 14. so firmly determined to burst forth, that it laughed at the Relicks of the
 NAPLES. Holy Bishop. The City of *Naples* shook as dreadfully as if these Relicks
 had not been brought forth ; the Gloom was as substantial during three
 Days, and the Havock universal. Some sad Footsteps of this are still
 seen ; and the Ashes which Mount *Vesuvius* threw forth at that time, now
 lies, two Feet in Height, in various Places.

These Eruptions very pre-
 judicial to
 Naples. This is the dreadful Scourge with which the City of *Naples* is afflicted ;
 against which all its Protectors, not excepting the mighty St. *Januarius*, and
 the vast Number of other holy Bodies contained in its Walls, are often of no
 Effect. Was it not for this Calamity, 'twould be a delicious Abode. *La-*
borat enim, says Cassiodorus, hoc uno malo terris destituta provincia, quæ per-
fecta beatitudine frueretur, nisi frequenter hujus timoris acerbitate concuteretur.
 That is, the Fear the Inhabitants are under, of being overwhelmed by
 the horrid Mountain in question.

Other
 Observa-
 tions on
 Mount
Vesuvius. By the way, it has been observed, that when the subterraneous Fires,
 which make the dreadful Havock above spoken of, can force their Way
 through the Mouth of the Mountain ; the Earthquakes are not near so
 violent, as when these fiery Substances can't find a Vent. According to
 the learned *Alphonso Borello*, " 'tis observed, when certain Winds blow,
 " that whilst Fires burn in Mount *Ætna*, they are extinguished in Mount
 " *Vesuvius* ; & vice versa." *Quibuscumque ventis spirantibus, says he, obser-*
vatum est, dum ignes in Ætna arderent, in Vesuvio extinctos fuisse ; & è contra,
extinctis ignibus Ætnæis, ferbuisse ignes Æoliarum Insularum. Could we de-
 pend on this Observation, it might serve as some kind of Proof to those
 who assert, that there is a Communication between Mount *Vesuvius* and
 Mount *Ætna*. But what Stress can be laid on Things grounded merely
 on Conjectures ; since *Lucretius* observes, that it is incumbent on us to al-
 most doubt the Truth of what we see and touch.

" Regions of Sorrow, doleful Shades, where Peace
 " And Rest can never dwell, Hope never comes
 " That comes to all ; but Torture without End
 " Still urges ; and a fiery Deluge fed
 " With ever-burning Sulphur unconsum'd.

And where he afterwards introduces Satan speaking thus :

" Seest thou yon dreary Plain, forlorn and wild,
 " The Seat of Desolation, void of Light,
 " Save what the Glimmering of those livid Flames
 " Casts pale and dreadful !

*In manibus quæ sunt nostris vix scire putandum est ;
Usque adeò procul à nobis præsentia veri.*

1707.
Dec. 13,

14.

NAPLES.

I shall take notice, before I conclude this Article, that when we went to Mount *Vesuvius*, I took up, in its Mouth, several Stones and Minerals, with which I filled my Pockets; and these I'll send you, with other things. Some are very heavy, and of the Colour of rusty Iron: Many are filled with little shining Particles, resembling Ising-glass; others are of a blackish Colour, and very heavy; others again very spongy, and like the Dross of Iron; some of a pale Sulphur-colour; and others of the Colour of Bitumen: In fine, others resembling Rock-Chrystal sullied by Fire. But it is not true, as certain Authors have observed, and Mr. *Misson* among the rest, that, from these Minerals, Silver, Copper, and Iron may be extracted. I myself have seen this Experiment more than once, but never saw any thing like it extracted; some, when melted, swelled a little in the Crucible; when the lightest Parts evaporating, the most heavy Particles remained at the Bottom: These, when taken out of the Fire, grew instantly hard; turned blackish as they cooled; and being afterwards tried, were found good for nothing. I have seen others which did not melt, how intensely soever they might be heated.

Error of
Mr. *Mis-*
son.

CHAP.

1707.
Dec. 15,
16, 17.

NAPLES.

C H A P. LV.

The Tarantula, and Effects of its Bite. Mistake of Jouvin de Rochefort, and of Pliny. How Persons bit by them are cured. Another surprising Effect of this Distemper. A whimsical Argument of Mr. Misson. Opinions of some Writers concerning this Insect. That of Joannes Baptista Porta. Pitiful Construction of Jouvin de Rochefort. St. Vitus's Dance.

The Tarantula,
and Effects of its
Bite.

BESIDES that mighty Scourge to the Kingdom of *Naples*, there is another, infinitely smaller indeed; and which, tho' it affects but in one Particular, is yet productive of some Evils. The Scourge here hinted at, is the *Tarantula*; and is found chiefly in the Provinces of *Capitanata*, *Barri*, *Lecce*, and *Otranto*. These Creatures usually inhabit Holes in the Earth; and grievously torture the Peasants, especially in Harvest-time; for which reason most of them wear a sort of Splatterdashes, during that Season, to prevent their being bit by them, which, however, is sometimes to no purpose.

Mistake
of Jouvin
de Rochefort.

The *Tarantula* is like a large Spider, (having eight Legs) four on each Side. *Jouvin de Rochefort* calls it a Lizzard. Its Body is of the Size of a middling Acorn. Its Head and Back are covered with a sort of scaly Substance; and, at the Extremity of this, is a Mouth in a Bird-bill Fashion, with which it bites, and emits its Venom like a Viper; but her Stinging, as some Authors assert, is a vulgar Error. The *Tarantula* is of different Colours; some are of an ashy Hue; others of a deep brown, like the Flea; some almost black, and others, as it were, studded with little Stars.

Error of
Pliny.

All Authors, both ancient and modern, rank the *Tarantula* in the Class of Spiders; and the former call them *Phalangium*. *Pliny*, who created Beings at pleasure, and who, in the Books left by him to Posterity, has given Birth to Stones, Trees, and Animals; all which are merely the Produce of his Brain; *Pliny*, I say, was misinformed, when he was told that there are no *Tarantulas* in *Italy*; and that these Insects live in Houses near Ovens: *Phalangium*, says he, *est Italiae ignotum, vivitque maxime circa furnos & molas*. Such is the *Tarantula*, and its Form; let us now examine the Effects of its Poison, and the Remedy commonly employed against it.

How to
to cure
Persons
bit by
them.

Such as are bit by this dangerous Insect, throw themselves into more Postures in a Quarter of an Hour, than Scaramouch and Harlequin in one Day. First they are seized with a general Trembling; they grow pale; make lamentable Moan, in inarticulate Sounds. If asked what is the

Cause

Cause of their Complaint: Some roar aloud, and look wildly on those near them. Others continue dumb, and as out of their Senses: Some lay their Hands on their Hearts; and, by Signs, declare their Pain lies there. This being done, they weep, laugh, vomit, and faint away: In short, they are in prodigious Torture, and die some few Days after, if Care is not taken to assist them. *This, will you say, is a strange Malady, and of a vastly surprising kind.* I grant it; but you'll doubtless wonder more at the Cure, since this is effected only by Music and Dancing. Could you ever have guessed, that These were endowed with such a Virtue? Nevertheless, this is a certain Fact: And a still more extraordinary Circumstance is, that 'tis the only Remedy, and no other could be found by all the Physicians in the World. Fiddlers are sent for; when the Persons present begin the Dance, they capering and stamping like Madmen. The Patients then come out of their Lethargy, awake, rise up, and begin to dance and fly about also; but this without once stopping for four or five Hours, till the Mad-Music ceases; when the Patients cease their antic Tricks. This grotesque Ball lasts commonly three Days; at the end of which the most robust Patients usually recover; but such as are of a delicate Complexion, are troubled with a sort of Stupidity their whole Life-time. By the way, these hapless Persons, during their Illness, know no body; nor can they distinguish their Friends and Relations from others: In a word, they are quite out of their Senses. It nevertheless has been observed, that they are pleased with the gaudiest Colours; and that Black rouses them to Fury, even to fly and tear those dressed in it.

1707.
Dec. 15.
16, 17.
NAPLES.

People of Credit and Veracity have assured me, that they have seen more than once, with Astonishment, Persons bit, most of whom were Plowmen and Shepherds, dance in Cadence, as tho' they were skilled in Music, and Dancing. Farther, if a Fiddle-string happens to break, they seem exceedingly impatient till it is strung again, and play'd upon anew. All this seems exceedingly odd; however, these several Particulars are well attested, and cannot be doubted by us, without our affecting an unreasonable Scepticism. Some Persons, among whom is Mr. *Misson*, ascribe the Cure wholly to Music. *There are, says the last-mentioned, natural, and even easy Reasons enough to explain the Effect of this Art.* However, adds he, *without entering into an Enquiry, which they would carry us too far, we may be convinced by other Examples. Every one has heard the infallible Effect which David's Harp had on the Mind of Saul, to restore him to his Senses.* But methinks, the most natural Explication of this Cure, is, to suppose that the violent Exercise these People are forced into; they jumping and dancing nine or ten Hours every Day, (and this during the Heat of Summer, in a very sultry Climate) make Floods of Sweat flow from every part of their Body, quite to their Heels; and that the whole Mass of Blood being put into a violent Fermentation, discharges itself (by means of this prodigious Sweat) of the Poison which the Bite of the *Tarantula* had infused, as it were, into it. This Cause appears to me the most natural.

Another
surprising
Effect of
this Dis-
temper.

Whimsi-
cal Argu-
ment em-
ployed by
Mr. Mis-
son.

Here

1707.
Dec. 15,
16, 17.
NAPLES.
Opinions
of some
Authors
with re-
spect to
this In-
sect.

Here follows what some Authors of Reputation say concerning this Insect. *Julius Solinus* observes, that 'tis a sort of Spider, whose Bite is not hard, but of deadly Consequence, it poisoning. *Phalangium Aranei genus est: si nifum quæras, nulla vis est: si potestatem, ictum hominem veneno interficit.* *Alexander ab Alexandro* speaks much more largely of this Insect; he saying, (in Substance) that it looks like a contemptible, harmless Insect; and does not annoy except in sultry Weather, and particularly in *Apulia*, where its Bite is so exceedingly pernicious, that if the afflicted Person is not instantly cured, he is first seized with a Stupor, and then dies. Or if such an one happens to escape Death, he continues distracted, and as half dead; and drags on a miserable Life. That the only Remedy is a Fiddle or Pipe, which being play'd upon, the Person bit wakes as from a Lethargy; when getting upon his Feet, he begins to dance in Cadence with the Instrument, tho' he himself be utterly unskilled in Music. Our Author says that he himself frequently saw Persons bit by this Insect dancing to a Drum; but that the Instant it ceased, they seemed deprived of their Senses: and did not recover them till the Drum beat anew, when they again fell a dancing. Hence he concludes, that the Poison spread over the Body, must be expelled by Music: Whence such as are not quite cured, whenever they hear any harmonious Accents, seem as seized with Astonishment, and fall a capering till all the Poison is forced out. He concludes with declaring, that the Cause is not known why this Distemper should be cured only by certain musical Sounds. *Tarantula Aranei genus est, dirum animal, tactu pestilens: eam, si casu spectes, vilem & sine noxa putabis, & sanè reliquo anni tempore minimè perniciofa aut exitialis, vix aliquid nervorum aut virium ad nocendum habet: Cum autem æstu anni flagrantissimo, assiduo sole Apuliæ campos, ubi peculiare hoc malum existit, torreretur certum est; tum maximè seu afflatu noxio, seu æstu accensa, morsu virulento pestiferam perniciem affert; cui tanta malo vis est, ut quemcumque morsu percusserit, nisi celeri remedio succurratur, aut stupor exitialis primò, deinde certa mors subsequatur necesse est; aut si qui fortè vitæ damnum evaserint, veluti abalienati mente & semivivi, continuo stupore, & hebeti sensu oculorum auriumque affecti, vitam miserabilem ægerrimè ducant. Huic pesti, tam præsentī malo, quantum caveri humana diligentia potuit, unum hoc salubri remedio esse compertum est, si protinus tibicen aut cittharista varios concinat modos: tunc enim morbo ejusmodi percussus, qui moribundus & sermonis, & oculorum sensus amiserat, quippe nec ingredi, nec fari, neque aliquo sensu frui valuerat, mox ubi tibiam aut cittharam admotam propius audit, illo miti sono & concentu captus & demulsus, veluti è gravi somno excitus, oculos attollit parumper, mox se in pedes erigit, ac sese recipiens, paulatim pro modulo & pulsu sonorum, servata psallendi lege ingreditur; tunc enim inaugefcente sono, quasi permulsis animis & confirmatis exultabundus, maximo nisu atque impetu in saltus gestusque nec indecoros, neque à pulsu cittharæ dissonos erumpit, ita ut etiam rudes & ignari psallendi modos docti in ludo videantur. Sæpè mihi accidit videre Tarantatos illos saltantes, verùm cum pausam fecisset is qui tympanum pulsabat, affectus morbo, velut attonitus stupentique similis*

I
repentè

repente omni sensu destitutus erat, donec rursus resumpto tympano, is denuo modulos audiisset; tunc pristinas vires resumebat, & acrius in choreas insurgebat: Ideo creditum est, & à vero non abhorret, vim illam veneni virulento morfu, & sanie conceptam, harmonia & vocum concentu per totum corpus diffundi, atque inde, fato nescio quo, dilabi & exinaniri: Ideo illos, qui morbo ejusmodi laborant, si quid reliquiarum residuum fuit, quod penitus curatum non sit, si quando sono extrinsecus, vel concentu aures ipsorum affici contigerit, veluti mente consternatos, toto corpore & animo concuti, ac manibus pedibusque gestire comper- tum est, donec vis illa tabifica penitus extincta fuerit. Mira sanè ista sunt, ne- que ratio reddi certa potest, quare venenati illius insecti morsus aliud remedium non patiantur, nisi peculiares concentus & melodias.

1707.
Dec. 15.
16, 17.
NAPLES.

Part of this is confirmed, but more concisely, by the learned Joannes Baptista Porta, who tells us, *Cap. XXI. Lib. II. of his Natural Magic*, "That the *Tarantula* is so called from *Tarento* in *Apulia*. The whole Country is so full of them, that very few escape those Insects. Their Bite is more painful than the stinging of a Wasp. Such as are bit by them, suffer a Variety of Ways. Many of these Persons sing perpetually, shed Tears, and are frantic; but most of them dance. Frequently the Reapers, when at Work in the Fields, and not expecting any thing sinister, are bit violently by them; when Music being applied, these Peasants, soothed by the Sounds, are quieted, and recover their Health. *Tarantulas* live in certain Holes of the Earth, dug by them in the Corn." *Est Phalangii genus quoddam, quod à Tarento in Apuliæ partibus Tarantula dicitur; Universa enim regio sic eis laborat, ut perpauci sint, qui evadant. Eorum morsus acerbior est quàm vespæ ietus, & homines qui ab eis iciuntur, diversis affliguntur casibus: multi enim perpetuò canunt, illacrymant, delirant, sed omnes ferè saltant. Messores enim dum operi incumbunt, ignarique doli, sepe acriter percutiuntur, musicisque adhibitis modulis, animum delinientibus, permulcentur, eisque in sanitatem restituuntur. In quibusdam cavernulis vitam degunt, easque in segetibus condunt.* Pliny has well enough described the *Tarantula*; but if it is called (as is affirmed by all who write on this Insect) from the Town of *Tarento*, because of the vast Numbers of them found in the Places adjacent to it; I am surpris'd Pliny should affirm, that 'tis not known in *Italy*; but lives in Houses, about Ovens. According to *Jouvin de Rochefort*, it bites none except the Inhabitants of *Tarento*; and this by a just Punishment from Heaven; because they would not leave off dancing, at the time that the blessed Sacrament pass'd before them*.

Opinion
of Joannes
Baptista
Porta.

Pitiful
Construc-
tion of
*Jouvin de
Rochefort.*

By

* Several Authors of Eminence (as Mr. de Blainville observes) declare their Belief, that Persons, when bit by the *Tarantula*, dance to musical Sounds, and are cured by them. See *Baglivi's Dissertation on the Tarantula*; *Memoirs of the Royal Academy of Sciences*; *Speétacle de la Nature*; *Rollin's History of the Arts and Sciences among the Ancients*, &c. Nevertheless, there is an Extract of a very curious Letter, dated *March 5, 1672.* inserted in the *Philosophical Transactions*, at large, *Numb. 83.* from Dr. *Thomas Cornelio*, a *Neapolitan* Physician, to *John Doddington*, Esq; his

VOL. III.

S f f

Majesty's

1707. By the way, the Distemper of Persons bit by the *Tarantula*, puts me in
 Dec. 15, mind of the antient *Corybantes*, who were rouz'd to Fury, something like
 16, 17. that which seizes the unhappy Persons in question; and were cured only
 by a certain Music, which made them caper and frisk about. *Bodinus*, in
 NAPLES. his *Method. Histor.* speaks of certain Persons of *Lower Germany*, who were
 Other afflicted with a violent Distemper, called then *Morbus Sancti Viti*, when
 Particu- they used to dance in a very swift and indecent manner. He adds, in his
 lars, and *St. Vitus's*
 Dance. *Dæmonomania*, that the only way to cure these People, was to make them
 (by insensible Degrees) move slower, till they at last danced gravely :
 And that about the End of the fourteenth Century, a great Number of
 these People travelled into *Flanders*, leaping, dancing, and singing in Com-
 panies, without ceasing ; till they were cured of these strange and ridicu-
 lous Transports. Another Author, *Petrus Præmonstratensis*, informs us
 also, that about this time, there came from *Aix la Chapelle* a great Num-
 ber of Men and Women, who first travelled into *Hainault*, and from
 thence into *France*, *Præter omnem verecundiam Chorizantes* : that the Ex-
 travagance of these People was to fancy, that they danced perpetually in a
 River of Blood ; and that, in the imaginary Fear with which they were
 possessed, viz. that they should tinge their Clothes with Blood, they used
 to tuck or turn them up in a very indecent and scandalous manner.

Majesty's Resident at *Venice* ; in which Letter, the dancing and curing of Persons
 bit by the *Tarantula*, is exploded, and the whole called a Fiction. This Letter is re-
 printed in a Piece, intitled, *An Enquiry into the Rise and Progress of Operas and*
Oratorios, with some Reflexions on Lyric Poetry and Music ; Pag. xvi. prefixed to *RO-*
SALINDA, a Musical Drama. Sold by H. CHAPELLE in *Grosvenor-Street*.

CHAP. LVI.

Third Scourge of the City of Naples. Situation and Extent of that City. Ancient and modern Names of its Provinces. Government and Fruitfulness of each. Its Islands, Lakes and Rivers. The most fruitful Province, Terra di Lavoro. The Subjects of Spiritual Princes vastly miserable. Friars have a particular Right in Naples. Many Artifices of the Romish Clergy. The Spanish and Italian Friars vastly illiterate and lustful. Smart Saying of Scaliger with respect to the Romish Clergy. Prodigious Numbers of Archiepiscopal and Episcopal Sees in the Kingdom of Naples. Jordano Bruno and Vanini, Martyrs to Heresy and Atheism. Description of the City of Naples. Numberless Princes, Dukes, and Marquisses in the Kingdom of Naples. That City the Birth-place of many Persons of Eminence.

HOW strange soever the two Scourges, I before spoke of, may be, they yet, in my Opinion, are light, in comparison of a third, which afflicts the Kingdom of *Naples* in a much more cruel manner. Mount *Vesuvius* does not burn every day; nor are all Persons bit by the *Tarantula*; but all the Inhabitants of the Kingdom in general are exposed to the Tyranny and Cruelty of this third Scourge. The worst Circumstance is, 'tis an inveterate Gangrene, for which no Cure can be expected, except some Sovereign Prince should attempt it; and I know not whether such an one would be able to effect it. But this requires some Explication.

The Kingdom of *Naples* is doubtless the richest in all *Italy*. 'Tis surrounded on every Side with three Seas; that of the *Tyrrhene* or *Tuscan*, the *Ionian*, and *Adriatic* Seas; the Part excepted where it joins to the Ecclesiastical State. Its Circumference contains fourteen hundred and sixty eight Miles, computing from the River *Ofente* to that of *Tronto*. Its Length is four hundred and fifty; and its Breadth one hundred and fifty, and even more in some Places. 'Tis divided into twelve Provinces, containing one hundred and forty four Towns, (including Cities;) seventeen hundred and seventy-eight little Towns and Castles; twenty-one Archiepiscopal Sees, and one hundred and twenty-three Bishopricks. The first of these Provinces is, *Terra di Lavoro*, anciently *Campania*; the second *Principato Citra*, formerly the Country of the *Picentini*; the third, *Principato Ultra*, inhabited anciently by the *Samnites*; the fourth, *Basilicata*, formerly *Lucania*; the fifth, *Calabria Citerior*, whose ancient Inhabitants were the *Brutii*; the sixth, *Calabria Ulterior*, formerly Part of *Magna Græcia*; the seventh, *Terra di Otranto*, once the Country of the ancient *Japiges* and

1707.
Dec. 18.
NAPLES.

Salentini; the eighth, *Terra di Barri*, formerly *Apulia*; the ninth, *Apruzzo Citra*; the tenth *Apruzzo Ultra*, inhabited anciently by the *Æqui*, the *Hirpini* and *Hirpini*; the eleventh, *Il Contado di Molise*, formerly Part of *Samnium*; and the last *Capitanata*, in which were the *Daunians*, and *Mons Gariganus*, now *Monte di St. Angelo*.

Govern-
ment and
Fertility
of each
Province.

For administering Justice, in each of these Provinces, there is a Tribunal, composed of a President, assisted by three Royal Auditors, an Advocate, and Fiscal-Procurator, or Attorney; with an Advocate and Procurator for the Poor. The Kingdom in general abounds with Corn, Wine, Oil, Fruits of every kind; Oranges, Lemons, Figs; in a word, all things necessary for the Support of Life. In the Territory of *Cosenza* in *Calabria Citerior*, are Mines of Gold, Lead, Allum, Salt, Isinglass, and Quarries of Alabaster. *Calabria Ulterior* furnishes vast Quantities of Silken and Woollen Works; and is famous for its two Rivers, *Crati* and *Busento*; the former of which, we are told, has the Property of turning black Hair white; and the latter, that of blackening them. This Province produces likewise Sugar-canes and Manna. *Apulia* is a Corn-Country. The Places adjacent to the Town of *Matera*, in the Territory of *Otranto*, produce *Bole Armoniac*, and *Terra Sigillata*. In *Apruzzo Ulterior*, are such vast Quantities of Saffron, that the Inhabitants of *Aquila* only gather, in the Neighbourhood of their Town, to the Amount of above fifty thousand Ducats annually. The other Provinces are likewise prolific; as are the

Its Islands,
Rivers,
and Lakes.

seven Islands dependant on the Kingdom of *Naples*, viz. *Nisita*, *Ischia*, *Procida*, *Capri*, *Balli*, *Lipari*, *Tremiti*. Its hundred and forty-eight Rivers (or Rivulets) the most considerable whereof are *Volturno*, *Garigliano*, *Tronto*, *Piscara*, *Sangro*, *Ufente*, *Vasento*, *Tortore*, *Sele*, and the *Sarno*, abound vastly with Fish; as likewise its twelve Lakes, viz. *Agnano*, *Averno*, *Lucrino*, *Patria*, *Lefina*, *Varano*, *Focino*, *Andronico*, *Ansanto*, *Vignola*, *Perito*, and *Baccino*.

Terra di
Lavoro,
the most
fruitful
Province.

But of all the Provinces in the Kingdom of *Naples*, *Campania*, or *Terra di Lavoro*, is the most fruitful. The Ancients have lavished Encomiums upon it no less than the Moderns. *Polybius* declares it to be vastly fruitful, delightful, and finely situated. *Campanus ager*, (says this Author, *Lib. IV.*) *est & copia rerum, & fertilitate regionis, denique & amœnitate, ac pulchritudine situs, excellentissimus*. *Florus* and *Pliny*, tho' Romans, bestow still greater Elogiums on *Campania*, than the Greek Author just mentioned. The former says, (*Lib. I. Cap. 16.*) "That 'tis the most beautiful Country, "not only in *Italy*, but in the whole World: Its Air (adds he) is exceedingly soft, and its Soil vastly fruitful. Flowers spring twice in it annually; and *Bacchus* seems, there, to vie with *Ceres*. Its Mountains " *Gaurus*, *Falernus*, *Massicus*, and the most lovely of them all, *Vesuvius*, "are clothed with Vines." *Omnium*, says he, *non modò in Italia, sed toto orbe terrarum pulcherrima Campaniæ plaga est: nil mollius cælo, nil uberius solo: denique bis floribus vernat, ideo Liberi Cererisque certamen dicitur. Hic amicti vitibus montes Gaurus, Falernus, Massicus, & pulcherrimus omnium Vesuvius,*

Vesuvius, &c. Pliny, Lib. III. Cap. 5. declares *Campania* to be so delicious, that it seems to have been the Work of Nature when in a good Humour. He expatiates on its exceedingly salubrious Air, the Fertility of its Fields; its sunny Hills and secure Forests, shady Woods, and airy Mountains. He also praises its vast Plenty of Fruits, Wine, and Oil; its fine Fleeces, and Herds of large Cattle. He takes notice of its Lakes, fruitful Springs and Rivers; its Seas, Harbours, Inland-Countries, and Commerce. *Campaniæ* (says Pliny) *felix ac beata amœnitas, gaudentis Naturæ opus est; jam verò tota ea & vitalis ac perennis salubritatis cœli temperies est, tam fertiles campi, tam aprici colles, tam innoxii saltus, tam opaca nemora, tam munifica sylvarum genera, tot montium afflatus, tanta frugum & vitium, olearumque fertilitas, tam nobilia pecori vellera, tot opima tauris colla, tot lacus, tot amnium fontiumque ubertas totam eam perfundens: tot maria, portus, gremiumque terrarum commercio patens undique; & tanquam ad juvandos mortales ipsa avidè in maria procurrens.* In fine, 'tis *Campania*, which the Poet paints so elegantly, when he tells us, that every Hedge is loaded with the choicest Pears; that the Trees of its tufted Woods lift their Heads to the Skies; and that its Plantations abound with the finest Apples, Figs and Olives. This Region, adds he, is not annoyed by Northern Blasts, nor by the burning Rays of the Sun, but for ever refreshed with delicious Zephyrs. He concludes with observing; that the Vines and Trees are loaded, at one and the same time, with Blossoms and ripe Fruit.

1707.
Dec. 18.
NAPLES.

————— *Sepes omnis onusta*
Crustumis Syriisque pyris, gravibusque volemis.
Hic nemora in cœlum latè crescentia surgunt,
Punicei pomum grani, malumque, pyrumque,
Et dulces ficus, & sancta Palladis arbor.
Non illis Borealis hyems, non officit æstas
Torrida: Sed placidas Zephyris spirantibus auras,
Arboribus totum superat fætura per annum,
Et pomo insenuere recentia poma priori,
Et nova jam miti superadvenit uva racemo.

Who could ever imagine, that in so delightful a Country, abounding with all things, and whose Air is so soft and salutiferous, the Inhabitants could possibly be poor? And yet they are not only poor, but even miserable. But here you will object, "How can it be possible for their Condition to be so wretched, since they are not Subjects of the Pope, who preys upon them almost to their Vitals." I answer, that they, indeed are not directly dependent on the *Roman* Pontiff, whose Government is excessively severe and tyrannical; but then they are, in some measure, subordinate to his Agents, who are more greedy of Money than even himself. To speak still plainer; 'tis notorious that the Clergy have such very large Possessions in the Kingdom of *Naples*, that this Circumstance, more than any other, impoverishes

The Subjects of Ecclesiastical Princes miserable.

1707.
Dec. 18.
NAPLES.

Particular
Right of
the Friars
in Naples.

Various
Artifices
of the
Clergy.

impoverishes the People, spite of the Plenty which Nature has diffused here. Persons who are perfectly well acquainted with the State of the Country, have assured me, that the Clergy there possess above half the Revenues of the Lands. The *Jesuits* only are Lords paramount of the greatest Part of *Apulia*, a Country abounding with Corn and Oil; and these excellent Fathers treat their Tenants or Farmers with as much or more Rigour than the Barons do theirs: Besides, as these Fathers transport their Corn into *Spain*, (this being a better Market) the People are thereby reduced to the Necessity of being half-starved, even in the most plentiful Years. Farther, there are above four hundred Religious Houses, of both Sexes, in *Naples*; among which there are twenty-seven of *Dominicans*, thirty of *Franciscans*, thirteen of *Austin* Friars, with the like Number of *Carmelites*, of both Sexes; six of *Jesuits*, seven of *Theatin* Monks, as many of *Benedictins*, &c. Now, all the Religious, of what Order soever, who have Convents in *Naples*, are impowered to purchase, on both sides of them, all the Houses contiguous to their own, quite to the Corner of the first Cross-street; in order thereby to make their Convent an *Isolata*; on which occasion they pay the Proprietors of such Houses, not according to their Value at that time; but agreeably to the last Contract of Sale made of such Houses, (sometimes fourscore or an hundred Years before) without making the least Acknowledgment for the Repairs or Additions, which may have been made afterwards. As therefore few Streets in *Naples* are without Convents, those Friars will very probably purchase the entire City in process of time; and will at last be Proprietors of the whole Kingdom, if the Prince who now governs it, does not put a Stop to the Purchases in question.

I could add several other Remarks, concerning the various Artifices employed by the Clergy in *Naples*, as well in *Rome* as elsewhere, in order to get into their Hands the Possessions of the Laity; for, not to mention the Monies they procure, by saying Masses on a thousand different Occasions; for Indulgences of every kind; for Confessions, Marriages, Christenings, Burials, and a Multitude of such like Offices; There are above three hundred Churches in *Naples* only, eleven Hospitals, five Seminaries, a vast Number of Brotherhoods; and innumerable Oratories; which, besides the Monies gained in them by Church-offices, possess (altogether) as I am assured, the Value of twenty Millions of Crowns, in Vessels, Candlesticks, Lamps, Shrines, Statues, Pyxes, Chalices, Pattens, and other Gold and Silver Utensils; not to mention the Altar-Ornaments, and sacerdotal Vestments; all which are surprisngly rich and magnificent.

Per-

*Perducis facies! Nam fratres inter abenos,
Somnia pituitâ qui purgatissima mittunt,
Præcipui sunt: sitque illis aurea barba!
Hinc illud subiit, auro sacras quod ovato
Aurum vasa Numinæ, Saturniaque expulit æra;
Vestalesque urnas, & Tuscum fœtile mutat.
O curvæ in terras animæ, & cælestium inanes!
Quid juvat hoc, templis nostros immittere mores,
Et bona Diis ex hac scelerata ducere pulpa?
Hæc sibi corrupto cassiam dissolvit olivo,
Et Calabrum coxit vitiato murice vellus.
Hæc baccam conchæ rasisse; & stringere venas
Ferventis massæ crudo de pulvere jussit.
Peccat, & hæc peccat: Vitio tamen utitur. At vos,
Dicite Pontifices, in sacro quid facit aurum?
Nempe hoc quod Veneri donatæ à virgine pupæ.
Quin damus id Superis, de magna quod dare lance
Non possit magni Messalæ lippa propago?
Compositum jus, fasque animo; sanctosque recessus
Mentis, & incoctum generoso pectus honesto:
Hæc cedo, ut admoveam templis, & farre litabo.*

That is ;

“ Thou measur’st by thyself the Pow’rs divine ;
“ Thy Gods are burnish’d Gold, and Silver is their Shrine.
“ Thy puny Godlings of inferior Race,
“ Whose humble Statues are content with Brass.
“ Should some of these, in Visions purge from Phlegm,
“ Foretel Events, or in a Morning-Dream ;
“ Ev’n those thou would’st in Veneration hold ;
“ And, if not Faces, give them Beards of Gold.
“ The Priests in Temples, now no longer care
“ For Saturn’s Brass, or Numa’s Earthen-ware ;
“ Or *Vestals* Urns, in each religious Rite.
“ The wicked Gold has put them all to flight.
“ O Souls, in whom no heavenly Fire is found,
“ Fat Minds, and ever grov’ling on the Ground !
“ We bring our Manners to the blest Abodes,
“ And think what pleases us, must please the Gods.
“ Of Oil and Cassia one th’ Ingredient takes,
“ And, of the Mixture, a rich Ointment makes :
“ Another finds the Way to dye in Grain,
“ And make *Calabrian* Wool receive the *Tyrian* Stain ;

Or,

T R A V E L S

" Or, from the Shells their orient Treasure takes,
 " Or, for their golden Ore, in Rivers rakes;
 " Then melts the Mass: All these are Vanities.
 " Yet still some Profit from their Pains may rise:
 " But tell me, Priest, if I may be so bold,
 " What are the Gods the better for this Gold?
 " The Wretch that offers from his wealthy Store
 " These Presents, bribes the Pow'rs to give him more;
 " As Maids to *Venus* offer Baby-Toys,
 " To bless the Marriage-bed with Girls and Boys.
 " But let us for the Gods a Gift prepare,
 " Which the Great Man's great Chargers cannot bear:
 " A Soul, where Laws both human and divine,
 " In Practice more than Speculation shine:
 " A genuine Virtue, of a vigorous kind,
 " Pure in the last Recesses of the Mind:
 " When with such Offerings to the Gods I come,
 " A Cake, thus given, is worth a Hecatomb.

DRYDEN.

The
 Priests and
 Monks in
 Spain and
 Italy vast-
 ly igno-
 rant and
 lascivious.

In this manner did *Perfius* censure the *Roman* Clergy of his Time, with regard to the Gold, Silver, and other precious things introduced by them in Temples; which Censure, methinks, may be more justly levelled at the Clergy of modern *Rome*, who, besides the Riches just mentioned, which are as a dead Stock, and would enable the People to live much more at their Ease, if employed in Trade; these modern Clergy, I say, swallow the greatest part of the little Substance the poor People have left, by means of Tythes and Donations; for every Person who dies, leaves some considerable Legacy to either a Church or a Convent. 'Tis nevertheless surprising that the Clergy, being so vastly ignorant in *Italy* and *Spain*, should yet have so mighty an Ascendant over the People. Auricular Confessions, indeed, are vastly conducive to this. On these Occasions, they address Women with every persuasive Art; and these Women, who have not a little power over the Minds of their Husbands, never leave teasing them, till they have prevailed with them to bequeath certain Sums to the Church. Thus does the idle Hope of obtaining, by virtue of Masses, eternal Felicity in the World to come, prompt them to make themselves miserable in the present. According to *Marcellus Palingenius*, a Poet of *Ferrara*, who knew the *Italian* Clergy perfectly well, the poor Laity are their Dupes, not only by means of the pious Frauds above-mentioned; but also in an Article wherein the Laity are much more intimately concerned. This Poet declares, *Book IV.* of his *Zodiacus Vitæ*, that these Ecclesiasticks shave their Heads, put on a religious Habit, and devote themselves to the Service of the Church, to have the better Opportunity of tricking the Vulgar. That whilst they fly the Commerce of the World, they indulge in Impu-
rities,

rities. That they are cunning enough not to marry, but solace themselves with the Wives of others. Thus, whilst they pamper their Bellies, and indulge in Indolence, they are imagined chaste, at the same time that they are practising their Iniquities in Secrecy and Darknes. But how futile, (adds our Poet) is the Vow which these Men so solemnly make! They should learn not to contemn the sacred Laws of Nature; but to know that the Commerce between the two Sexes, when indulged in conformity to human Institutions and Prudence, is not any ways criminal. No Person but may devote himself to lawful Love, except he has some Impediment of Body or Mind, or is bowed down by Age. Nature chafes every Thing superfluous from the Body, whence fancied Dalliances in Sleep. *Palengius's* Lines run thus :

1707.
Dec. 18.
NAPLES.

*Quoque magis fallant vulgus, se addicere sacris
Haud dubitant, & templa colunt, Divumque ministri
Censentur; varias leges, habitusque capeſſunt
Infuetos, raso ſpectantes vertice Cælum.
Infani fugiunt mundum, immundumque ſequuntur;
Nam cauti nolunt uxorem ducere, multas
Ut paſſim inceſtent, diverſaque pabula carpant:
Et cum ſe ventri dedant, mollique quieti,
Quæ duo nequitiae ſunt nutrimenta; pudici
Creduntur, cæcis condunt ſua furta latebris,
Et ſatagunt nigram vitiis obtendere noctem.
O vanas hominum curas, O futile votum!
Discite naturæ ſanctas non temnere leges:
Nempe Venus nulli culpæ eſt obnoxia, ſi ſit
Legitima, atque modum ſervet, ſi debita fiat.
Nemo quidem caſtè conſuevit vivere, ſalvis
Inguinibus; niſi quem jam debilitata Senectus,
Aut languor gravis, aut animi dolor impedit ingens.
Omne ſupervacuum natura è corpore pellit,
Hinc eſt quod venerem nocturna inſomnia ſolvunt,
Gaudiaque informant, veros imitantia luſus.*

Scaliger, ſpeaking of the Talents in which the *Romiſh* Clergy ſurpaſs the Laity, mentions particularly two; firſt, their ſupporting themſelves in Affluence and Splendor at the Expence of the Laity; ſecondly, their diſclaiming Marriage, and yet uſing their Neighbours Wives; by which means the Brood begot by themſelves, are nourished by others: *Duo ta-* Smart Saying of Scaliger, with regard to the Romiſh Clergy.
men ſunt, quæ, me judice, plus nimis ſapiunt aſtutiæ; quod credulam plebem ita pulchrè emungant, ut aliorum impenſis lautè vivant ipſi, otioſèque: & de-
nique, quod nolentes perpeti domi crucem, uxoribus utantur alienis, pulloſque quos ipſi genuerint, aliorum aliſ fovendos ſupponant.

1707.
Dec. 18.
NAPLES.
Vait
Number
of Arch-
bishops
and Bi-
shops in
the king-
dom of
Naples.

Another Circumstance, which subjects a considerable Part of the Revenues of the Kingdom to the Clergy, is the vast Number of Archiepiscopal and Episcopal Sees in it, and of which there are many more (144 in all) than in France. The Pope nominates to all these, eight Archiepiscopal and sixteen Episcopal Sees excepted, which the King can bestow at Pleasure, whence they are distinguished by the Name of *Royal*. 'Twas by mere Compulsion that Charles V. obtained this Grant from Pope Clement VII. at the Time that he imprisoned this Pontiff in the Castle of *St. Angelo*. Add to this, that all the Possessions and Effects belonging to the Archbishops and Bishops, devolve to the Pope after their Death; the Pope's Nuncio, (and there is one residing usually in *Naples*) taking Care to possess himself of them, for which he is allowed ten *per cent*. The *Neapolitan* Monarchs, from Charles I. to Ferdinand I. used also to pay, annually, to the Pope, forty thousand Ducats, in Consideration of the Investiture granted by Clement IV. to the former: However, in process of time, this Sum was reduced to seven thousand Gold Crowns, which the *Spanish* Ambassador presents to the Pope (in a Purse) together with a white *Spanish* Gennet, the Eve of *St. Peter*.

This is the third Scourge with which the Kingdom of *Naples* is afflicted, and much more cruelly than with the two former; and which, if not guarded against by the Emperor *, who is now Sovereign thereof; those Leeches, the Clergy, will not be satisfied till they have sucked every Drop of the People's Blood. However, notwithstanding Mount *Vesuvius*, the Tarantula, or the Avarice of Priests and Monks, still the Kingdom of *Naples* is a terrestrial Paradise, and the most delightful Country in the Universe. Would to Heavens that you and I were well settled here! I am certain that Time would not lie heavy upon your hands; and that the little Academy at Dr. *Valletta's*, singly, would prompt you to come and settle here, were you as well acquainted with these *Literati* as myself. As to Religion, no Difficulty could arise from thence. There are, perhaps, fewer *Romanists* among the People of Sense in *Italy*, than in *Great Britain*. It must be confess'd, indeed, that they are beheld with an evil Eye, by the ignorant Clergy, who term them Atheists; a Name which, possibly, may be justly enough given to several Persons of Abilities, whose Ideas, with regard to the Christian Religion, being borrowed wholly from what they see in their own Country, are prompted to look upon the whole as a Fiction. They observe so barefaced an Imposture on one hand, and so stupid a Credulity on the other, that all Persons of Sense and Judgment are quite sick at the Sight, whence they are induced to imagine, that the whole is a Chimera, and are regardless of the Calumny which the Priests may spread concerning them upon that Account. 'Twas

* 'Tis well known, that a Son of *Spain* is now King of *Naples*. I write this in 1744.

which

different in former Ages, when it was dangerous to say or write upon any Subject, which was above the Capacity of the Set of Men last mentioned. ^{1707. Dec. 18.} ^{NAPLES.} *Jordano Bruno* of *Nola*, and *Julius Caesar Vanini* experienced, very fatally, this Truth. The former was a *Neapolitan*; a Genius of an odd, inventive, and capricious Cast. He had travelled into most Countries of *Europe*; and was burnt, for Heresy, at his Return from a Journey to *France*, in 1591 *. He wrote on many Subjects; and among others, *de Infinito*, *de Atomis*, *de Vacuo*, &c. 'Tis affirmed here, that *Descartes* was indebted to him for many Things. With regard to *Vanini*, he was burnt at *Toulouse* in 1619. He also was of *Naples*, where there still exists a Family called *Vanini*. This unhappy Man was, doubtless, weary of Life; and desirous of dying, on account of his miserable Circumstances; or because he was not so rich as he wished to be. By the way, he endeavoured to pass himself upon the World for a Scholar, but was far otherwise. His whole Book, *De Arcanis Naturæ*, &c. is stole from *Scaliger in Cardanum*, from *Fracaſtorius* and *Pomponatius*. 'Tis said he declared in a Letter to *Pope Paul V.* that if he did not give him such a Benefice as would make Life easy to him, he would utterly destroy, in three Months, the whole Christian Religion. His Book, *De admirandis Naturæ Reginæ Deæque mortalium arcanis libri quatuor*, was printed in 8vo, at *Paris*, apud *Adrianum Perrier* 1616, without any Difficulty, and approved, with great Elogiums, by two *Franciscan* Doctors of the Faculty. The *Dutch* Booksellers would have reprinted it in 1660, but were prevented by the Magistrates, who declared that the Doctrine contained in it was very pernicious. *Vanini* fell a Martyr to Atheism; and being ordered to ask Pardon of God, the King, and Justice, he replied: *That there was no God; that he had never offended the King; and that he gave Justice, if there was any such Thing, to the Devil.* To return to *Naples*.

This City is one of the most beautiful in the Universe, and its Situation charming. Every Part of it is paved with large square Stones, so that Persons walk, with as much Ease, through its Streets, as in a Room. Most of these Streets are strait and wide; are filled with Palaces and other large Edifices; and not intermixed with mean, little Houses, as those which surround the Palaces in *Rome*, *Venice*, and other considerable Cities of *Italy*. 'Tis exceedingly populous; great Numbers of the Nobility residing usually there; and they compute among this Nobility, nine hundred and thirty five (who all have Vassals), viz. one hundred and nineteen Princes, one hundred and fifty six Dukes, one hundred and se-

The City of *Naples* described.

Vast Numbers of Princes, Dukes and Marquisses in the Kingdom of *Naples*.

* According to *Bayle's Dictionary*, (in the Life of *Jordano Bruno*) and a *Latin* Letter of *Scioppius*, our *Bruno* was burnt in 1600. A famous, or infamous Piece of his, is, *Spaccio della Bestia triomphante*, of which some Account is given in Vol. V. of the *Spectators*; where 'tis observed, that it sold for thirty Pounds in an Auction. An *English* Translation was afterwards published, Price Half a Crown.

1707.
Dec. 18.
NAPLES.

venty three Marquisses, forty two Counts, and four hundred and forty five Barons. Notwithstanding this Multitude of Nobles and Plebeians, the Markets are seen full, from Morning to Night, with Provisions of every Kind. Here are the finest Fish, Flesh, and Fowl, both wild and tame. Its Pigeons are particularly excellent, and here are drank the best Wines in *Europe*. Little Cold is felt during Winter in this City; and, in Summer-time, the Breezes from the Sea and the Hills refresh most agreeably. There are a great Number of Libraries in this City; for, besides those of the Convents, there are many in the Houses of Noblemen and other particular Persons, who cultivate Letters; there being two Academies of Wits, under the Titles of *Ardenti* and *Otiosi*. In a Word, 'tis a most enchanting Region, a Land flowing with Milk and Honey.

Naples,
the Birth-
place of
many e-
minent
Person-
ages.

Farther, *Naples* has given Birth to many Persons of Eminence; and among others, to *Statius* Author of the *Thebaid* and the *Achilleid*, to *Alexander ab Alexandro*, *Jovianus Pontanus*, *Sannazarius*, *Petrus Compater*, *Hieronymus*, *Carbo*, Cavalier *Marino*, &c. It also gave, to the Pontificate, the following Popes: *Boniface V.* who died in 625; *Urban VI.* who expired in 1389; *Boniface IX.* who died in 1404; *John XXIII.* deposed in the Council of *Constance*, anno 1415; who died in *Florence* four Years after; *Paul IV.* who left the World in 1559; and *Innocent XII.* who died in 1700, and was succeeded by *Clement XI.* the present Pontiff. According to the anonymous Traveller, and *Lassells*, "*Naples* has given to the Church, eighteen *Roman Pontiffs*;" but they are mistaken. They doubtless must mean, that the whole Kingdom has given, hitherto, that Number; but none of them were *Neapolitans*, except those whose Names are read above.

CHAP. LVII.

Aversa, a Bishop's See, antiently Atella. Its Inhabitants offend the Romans. Their City destroyed. Origin of Aversa. Amazing Valour of some Normans, Pilgrims to the Holy-Land. Adventure of Osmont Drengot, &c. The Normans treated with Ingratitude by the Lombard Princes. The former build the Town of Aversa, and possess it as Counts thereof. Ruins of antient Capua. Its Foundation and various Masters. Succinct Account of the Battle fought at Casilinum. Great Valour of the French. Capua ruin'd Hannibal, and ruin'd itself. Sueffa, a Dukedom and Bishop's See. Some Account of Augustin Nyphus. Ager Falernus, Sinueffa, now Mon-Dragone. The Falernian and Maffic Wines, not well known at this Time. Scafa del Gariglione. Ruins of Minturnæ. Arrival at Mola.

WE left Naples this Morning at Day-break, and on Post-Horses, tho' Mr. Misson affirms that there are no Post-horses here, in which he is mistaken, as well as in several other Things. From Naples to Aversa, we met with only Custom-house Officers, who are placed at certain Intervals, to search the Trunks and Portmanteaus of Travellers who return to Rome. As there is a great Trade in Naples, of Silk-Stockings, Breeches, Waist-coats, and such like, these Officers imagine that Foreigners fill their Portmanteaus, &c. with them; for which reason, they are posted in five or six different Places on that Road, to demand the Duties; but Travellers who come from Rome, are not searched after this Manner. The shortest Way to get rid of these Officers, is to slip a few Testons in their Hands, after which they pester Travellers no more.

1707.
Dec. 19-
NAPLES.
Error of
Mr. Mis-
son.
Custom-
house Of-
ficers.

Nunc iter inceptum peragens, Tifata videbis
Vulturnumque amnem, et Capuam veteremque, novamque,
Atque Laborinos præstantes ubere Campos,
Luxuriantis opus Naturæ, et se superantis:
Hic etenim invicti certamina summa Lyæi
Cum Cerere invicta, nec adhuc victoria nutat:
Innuba pacificâ certat quoque Pallas olivâ,
Nec generosa minus quidquam concedit utrique.

ATTELLA in primis, Oſcorum antiqua propago
Occurrit: quæ nunc eversa AVERSA vocatur.
Hæc lepidis festiva jocos, salibusque facetis.

T R A V E L S

*Laude ferebatur celebri : at Lascivia postquam
Spurcior irrepsit, spurcam comædia famam
Attulit, estque suis penitus confossa sagittis.*

*Aversa, a
Bishopric,
anciently
Attella.*

We staid and break-fasted in this Town. 'Twas anciently inhabited by the *Osce*, the Inventors of the Comedies or Farces called *Fabulæ Atellanæ*, and resembling the satyrical Dramas of the *Greeks*. *Livy* informs us, that the Youth, in those Ages, forsaking the usual Comedies, made ridiculous motley Entertainments among themselves, which were commonly joined to the *Attellanic* Farces. He adds, that the young Men in question borrowed these motley Entertainments from the *Osce*, &c.

*Urbicus exodio risum movet Attellana
Gestibus Autonoes ; hunc diligit Ælia pauper.*

The Ro-
mans of-
fended at
its Inhabi-
tants.

Says *Juvenal* in his sixth Satyr. 'Twas made a municipal City before the second *Punic* War : But the Inhabitants of *Attella* were so vastly obscene in their theatrical Pieces, that the *Roman* Senate removed them to *Calatia*, now *Gajazzo*, and destroyed their City, which was very populous, surrounded with strong Walls, and rich in Cattle, as is observed by the celebrated *Mantuanus* :

*Appula Campano tellus ubi jungitur agro,
Est locus, Attellæ retinens cognomina prisca,
Sive Attella vetus, nam sors mutata locorum
Prisca novis, dedit & priscis nova nomina terris.
Urbs antiqua fuit, validis circumdata muris,
Cive frequens, Pecorum locuples, glebæ ubere dives.*

Their Ci-
ty destroy-
ed.

This fine City was ruined, together with its proud Amphitheatre, and all its other public Edifices ; and continued in that calamitous State during several Centuries, till *Aversa* was built on its Ruins, and that on the following Occasion.

Origin of
Aversa.

About the End of the tenth Century, and the Beginning of the Eleventh, (Ages of Darkness, and Superstition) the Devotion then chiefly in vogue, was the Pilgrimages to *Jerusalem*. The Christians of the North, and particularly the *Normans*, gave mostly into this pious Extravagance. They were naturally fond of travelling, and used to set out in large Companies, for their greater Security, and return in like Manner. Farther, being well made, tall, vigorous, brave, and inured to War, they forced their Way through all Opposition ; and indeed forty, or (according to others) an hundred of these Pilgrims, put to flight thousands of these Barbarians.

Some

Some of these valiant Men, in their return by Land from *Jerusalem*,^{1707.} had stopt at *Salernum*, where they were very graciously received by *Guaimarus*, the Prince thereof, who invited them to make some Stay there, in ^{Dec. 19.} order to repose themselves after the Fatigues of their Journey. The Generosity of this Prince was well rewarded; for the *Saracens*, who used ^{NAPLES.} frequently to come from *Africa* and *Sicily*, (of which they had possessed ^{Extraor-} themselves) in order to raise Contributions from the Nations in *Italy*, fixed ^{dinary} upon *Salernum*, and accordingly appeared with a considerable Fleet in the ^{Valour of} Road before that City; threatening to beat it to Pieces, in case the Inhabitants did not redeem it by advancing a vast Sum of Money. *Guaimarus*, not imagining it possible for him to make any Defence, was preparing to send them the Sum demanded; and whilst himself and his Officers were employed in levying Contributions from his Subjects, the *Saracens* landed; and took up the Spot lying between the Sea and the City; it being a Plain covered with Grass; and here they either reposed or diverted themselves, being wholly immersed in Festivity and good Cheer. The *Normans* were greatly offended at this Bravado; and no less so at the Cowardice of the Prince, and the Inhabitants of *Salernum*. They began by reproaching, but in obliging Terms, their Benefactor upon that Account; declaring that it reflected the highest Dishonour on a Christian Prince, to permit Barbarians to triumph with so much Insolence, and even at his Expence. However, they did not stop here; but they themselves setting an Example, and having obtained Arms and Horses from *Guaimarus*, they came out of the City, and rushed unexpectedly upon the *Saracens*, who were far from expecting such a Visit; but, on the contrary, imagining themselves very secure, they spent their whole time in carousing. And now our brave *Normans* killed a considerable Number of them, put all the rest to Flight, and forced them to return to their Ships with much greater Precipitation than they had left them. The Barbarians, instead of the rich Booty which they had hoped to seize upon, were forced to leave very considerable Spoils in the Plains; for as they, in landing, were come to divert and feast themselves, rather than lay Siege to the City; they had brought out a great Number of Gold and Silver Vessels, with considerable Quantities of precious Moveables; but not having time to carry them off, the *Normans* spared them that Trouble; they returning to the City laden with this rich Plunder, without losing so much as a single Man.

The Reader will naturally suppose, that this brave and fortunate Action caused no little Joy and Admiration in *Salernum*. The whole City resounded with the Praises of the Pilgrims, on whom Heaven was intreated to bestow numberless Blessings. The Prince did not know how to testify his Gratitude to them: He begged them to accept of very rich Presents; conjured them to reside in this Country, in which he offered them the most honourable Establishments: but our Heroes protested, that they had not acted from venal Motives; and would have no other Reward than the Pleasure of having satisfied their pious Intentions, by fighting.

1707.
Dec. 19.
NAPLES.

fighting for the Christians against the Infidels. However, in Gratitude for the kind Hospitality they had met with from *Guaimarus*, and to acquiesce with his Desire of having some such brave Men near his Person; they promised either to return, or send him some Youths, their Countrymen, who were brave as themselves. They then prepared to go back to *Normandy*, which they longed to see; when the Prince, not being able to prevail with them to make any longer Stay, was extremely urgent with them to send some *Normans* to his Court. To make them still more willing to indulge his Request, he bestowed fresh Honours on his generous Defenders; and when they went on board, he caused them to be attended to their Country, by several of his Officers, and with Vessels loaded with the most exquisite Fruits. He added rich Garments of Silk and Gold, with rich Caparisons for their Horses; naturally imagining that these would please a People who love Splendor and Glory. The Projects of *Guaimarus* had the desired Effect; his Liberality inviting the *Normans*, from Views of Self-interest no less than those of Pleasure and Glory; when an Affair which happened at the Court of *Robert Duke of Normandy*, very much contributed to make a great Number of Persons, and some of them of distinguished Quality, take the Resolution to go over to *Guaimarus*.

Adventure
of *Osmont
Drengot*,
and his
Compa-
nions.

A Nobleman, *William Repostel* by name, had boasted publicly his having received Favours from the Daughter of *Osmont Drengot*, another Person of Rank. The latter, exasperated at this Injury, sought for Revenge; when meeting his Enemy in a Wood, he run him through with a Lance. It was necessary for *Osmont Drengot*, after such an Action, to secure himself from the Indignation of his Prince; for which Purpose, he fled first into *England*; but afterwards perceiving so favourable an Opportunity for his going to *Italy*, he withdrew thither; followed by his Brothers, his Sons, his Nephews, and several of his Friends. The Remembrance of the important Services done by their Countrymen at *Salerno*, could not but procure them a most joyful Reception; and they soon showed how worthy they were of it, by bravely assisting the Princes of the Country, who were grown quite weary of the Yoke laid upon their Shoulders by the *Greeks*. They defeated these several times in Battle, fighting under one of the most considerable *Italian* Noblemen, named *Melus*; and contributed very much to his taking many Towns in *Puglia*: but *Melus* having been defeated in a fourth Battle by the Treachery of one of his People, retired into *Germany*, and died there. However, before his leaving *Puglia*, he recommended all his surviving *Normans* to *Guaimarus* Prince of *Salernum*, and to *Pandolphus* of *St. Agatha*, Prince of *Capua*. The latter afterwards betraying his Country by a Negotiation, in which *Athenolphus* his Brother, Abbot of Mount *Cassino*, had drawn him; he was taken, sent Prisoner to *Germany* by the Emperor *Henry II.* who came into *Italy* with a powerful Army, and made *Pandolphus* of *Tiano* Prince of *Capua* in his stead.

Notwithstanding

Notwithstanding the great Obligations which the *Lombard* Princes had to the *Normans*, for having served them so faithfully against the *Greeks*; yet those Princes began to despise the brave Men in question, when they imagined they had no farther Need of their Aid. But his Ingratitude proved of Prejudice only to the Ungrateful. The *Normans* not brooking this Contempt, chose one of their own Countrymen, *Ranulphus* by Name, Brother to *Osmond*, whom they had followed into *Italy*, and who died there. This *Ranulphus* was the first *Norman* who bore the Title of Prince; and not having Force sufficient to give Success to the Designs meditated by him, he had recourse to Artifice. *Pandolphus* of *Tiano*, Prince of *Capua*, having quarrelled with *Guaimarus* Prince of *Salernum*, *Ranulphus* caused all his Countrymen to quit the former, by whom they had been ill recompensed; and go over to the latter, who possibly had not given them better Treatment, but then he was more powerful. And indeed *Guaimarus* had ingratiated himself into the Favour of *Conrad II.* surnamed the *Salic*, Successor to *Henry*; and even prevailed upon that new Emperor to set at Liberty *Pandolphus* of *St. Agatha*, his Kinsman, whom he intended to get restored to his Principality of *Capua*. *Pandolphus* of *St. Agatha*, being succoured by *Guaimarus* and the *Normans*, besieged *Pandolphus* of *Tiano* in that City. The latter made a vigorous Defence during six Months; but perceiving afterwards that it would be impossible for him to hold out any longer, he withdrew to *Sergius* Duke of *Naples*, who gave him a favourable Reception. *Ranulphus* and his *Normans* were justly desirous of being recompensed for their late Services to *Guaimarus* and *St. Agatha*; but finding these not over ready to repay them, they resolved to reward themselves, by settling where they could. Accordingly they sought for a Spot fit for their Purpose; and first made Choice of a Place near *Ponte Felice*, called corruptedly *Asselice*, imagining it to be exceedingly fruitful; but going to build upon it, the Foundation of it proved to be a Moor. They then quitted it immediately, in order to go and build (in the Neighbourhood of it) upon the Ruins of the antient *Attella*, the City The called afterwards from them, *Norman Aversa*, and possessed by them, *Normans* build the City *A-versa*. with the Title of Count, the Occasion of which was this.

Pandolphus of *St. Agatha*, being naturally a bad Man, was soon impatient to find that *Pandolphus* of *Tiano* was allowed an Asylum by *Sergius*. For this Purpose, he besieged that Duke in *Naples*, which he took, and forced unhappy *Tiano* to fly to *Rome*, where he soon died. *Sergius* had been treated with so much Injustice and Cruelty, that he soon got Succours. He implored that of the *Normans*, who indulged it him the more readily, as he declared, that he would behave more generously towards them, than any of the *Lombard* Princes had done hitherto. Upon these Promises, they assisted him in recovering his Principality; and drove from thence *St. Agatha*, two Years after he had possessed himself of it. *Sergius* kept his Word, and entered into a strict Alliance with them; he even married a Relation of *Ranulphus*, and bestowed upon him, with

1707.
Dec. 19.

NAPLES.
And pos-
sels it with
the Title
of Counts.

Other
Particu-
lars con-
cerning
Aversa.

the Title of Count, the whole Territory of the City of *Aversa*, subordinate to the Dukedom of *Naples*; and as he did his utmost Endeavours to make them abhor the Prince of *Capua*, 'tis supposed that the City was thence called *Aversa*.

Ranulphus finding himself well settled, endeavoured to fortify himself, and began to act the Prince. He sent Ambassadors to *Richard II.* Duke of *Normandy*; and invited his Countrymen to come and share with him an agreeable Territory, of which they might make themselves complete Masters. 'Twas on this Occasion that a greater Number of *Normans* went into *Italy* than had ever gone thither before; and 'twas with them that came *William*, surnamed *Iron-arm*, *Drogon* and *Omfroy*, who were afterwards the three first Counts of *Puglia*; *Robert*, surnamed *Guiscard*, i. e. in the old *Norman* Tongue, *cunning and artful*, who, after the Death of his three Brothers, was Counts of *Puglia* and *Calabria*; and *Roger*, who dispossessed the *Saracens* of *Sicily*, all Sons of *Tancred de Hauteville*, who (tho' a private Gentleman of the Neighbourhood of *Coutance*, in *Lower Normandy*) had the Glory to give Birth to the Heroes who founded, in *Italy*, the Kingdoms of *Naples* and *Sicily*.

In this manner the City of *Aversa* was built by the *Normans*, on the Ruins of the antient *Attella*, with the Title of Counts, the Investiture whereof the Emperor *Conrad II.* gave to *Ranulphus*, at the Request of *Guaimarus* of *Salernum*, who had always kept some *Normans* near his Person; and showed them the highest Regard, especially since the Arrival of the Sons of *Tancred de Hauteville*. The Author of *Mercurius Italicus* declares *Robert Guiscard* to be Founder of *Aversa*, but must be mistaken, since that City was built before *Robert* arrived in *Italy*. *Ranulphus* dying, left the Earldom of *Aversa* to his Brother *Ascletin*; the latter to his Son *Richard*, and *Richard* to his Son named *Jourdain*, on whom he had bestowed, in his Lifetime, the City of *Capua*, after taking it from *Landolphus*, the last of the *Lombard* Princes who possessed it. *Aversa* was afterwards destroyed by *Charles* of *Anjou*, the first of that Name, King of *Naples*, this City having rebelled against him; but it was rebuilt some Years after, in the Condition in which we now see it. 'Tis an Episcopal See, and holds only of the Pope. 'Tis situated exactly between *Naples* and *Capua*, from each of which two Cities 'tis just eight Miles distant. The only Things remarkable are the Church of the *Annonciata*, this being more beautiful, as well as richer than that of *Capua*. Its Chapel likewise, dedicated to our Lady of *Loretto*, as also the great Hospital, are worthy our Notice. We do not perceive the least Footsteeps of Antiquity in this Town; not even the smallest Remains of its Amphitheatre. The Town is surrounded only with an old Wall, ruined in several Places; and yet it seemed to me better peopled, in Proportion, than *Capua*. Its *Macaroni* are greatly cried up; and its *Vino asprino* is delicious. By the way, 'twas in this City that

Queen *Jane I.* caused the ill-fated *Andrew of Hungary*, her first Husband, to be strangled.

1707.
Dec. 19.

From *Aversa* we came to *New Capua*, whose Founders are not very well known. NAPLES.

*Ecce novam Capuam Vulturni in littore flavi
Constructam, ignoto Positoris nomine : at illa
Altera dicta olim Carthago , atque altera Roma *
Nunc prostrata jacet, proprioque sepulta sepulcro,
Nunc tenuis tanti vix ulla cadaveris umbra est.
Quanta fuit, licet è vastis censere ruinis.*

And indeed the Ruins of antient *Capua*, visited by us, and which lie two Miles from the new, show that it was antiently one of the greatest and finest Cities in the World. It stood pretty near Mount *Tifata*, Eastward ; and its great Wealth and Power gave Umbrage to the *Romans*. The *Capuans* imagining the latter were ruined, after the Battle of *Cannæ*, sent and offered Succours, upon Condition of dividing the Empire of *Italy* with them ; and that one of the Consuls, with half the Senators, should be *Capuans*. The *Romans*, exasperated at this Insolence, refused them bluntly ; when the *Capuans*, enraged at this Refusal, opened their Gates to *Hannibal*. However, this delightful, luxurious City proved the Destruction of this great Captain and his Soldiers, they plunging into Excesses of every Kind. The Citizens were afterwards obliged to surrender, at Discretion, to *Q. Fulvius Flaccus* the Proconsul, who beheaded fifty six *Capuan* Senators, and sold the rest of the People. *Silius Italicus*, speaking of the Causes of the Ruin of *Capua*, has these Lines.

*Luxus, & insanis nutrita ignavia lustris,
Consumptusque pudor peccando, unisque relictus
Divitiis probrosus honor, lacerabat hiantem
Desidia populum, ac resolutam legibus urbem,
Insper exitio truculenta superbia agebat.
Nec vitiis deerant vires : non largior ulli
Ausoniae populo (sic tum fortuna favebat)
Aurique argentique modus : madefacta veneno
Assyrio manibus vestis, medioque dierum
Regales Epulae, atque ortu convivium Solis
Deprensa, & nullâ maculâ non illita vita.
Tum populo sævi Patres, plebesque Senatus
Invidia lacera, & collidens dissona corda*

* The antient *Capua*.

1707.
Dec. 19.
NAPLES.

*Seditio : sed enim interea temeraria pubes
Delicta augebat ; pollutior ipsa senectus.
Nec quos vile genus, despectaque lucis origo
Foedabat, sperare sibi, & deposcere primi
Deerant imperia, ac Patriæ pereuntis habenas.*

Farther
Particu-
lars con-
cerning it.

This unhappy City which, as *Florus* observes, had been the Queen of Cities ; *Et ipsa caput urbium, quondam inter res maximas Romam Carthaginiemque numerata*, was reduced merely to a Roman Prefecture. *Julius Cæsar*, when Colleague in the Consulate with *M. Bibulus*, the Year of Rome 693, led a Colony thither, and gave it the Name of *Capua Julia Felix*. It continued in this State till *Aufonius's* Time, who, speaking of *Capua*, says it was merely the Eighth of the twelve Cities, of which it had been the Chief.

*Illa potens, opibusque valens, Roma altera quondam,
Comere quæ paribus potuit fastigia conis,
Ostium rejecta locum vix ponere tuetur.*

Its various
Masters.

After the Death of *Valentinian III.* *Genferic* King of the *Vandals* marching into *Italy*, took and ruined *Capua*. The *Goths* seizing next, upon this City, made some Reparations to it ; but *Narses* driving them from thence, rebuilt it. About an hundred Years after, the *Lombards* entirely destroyed it.

Its Founda-
tion.

The common Opinion is, that it was founded by *Capys* the *Trojan* ; but some other Authors are of Opinion, that it was another *Capys*, chief of the *Samnites* ; and others again assert, that it was named from the Word *Falcon*, which, in the ancient *Tuscan* Language, was called *Capys*. However this be, the Town of *St. Mary of Graces*, and *New Capua*, are built with Part of its Ruins. Such as remain are prodigious : We there perceive an old Castle, one of the City-gates, the Ruins of two Amphitheatres, as well as of hot Baths, public Baths, Porticos, Reservoirs, Temples ; with vast Numbers of broken Columns, Cornices, Architraves, and other Fragments of Architecture, half hid by Brambles and Briars. We here likewise see numberless Marbles, filled with Inscriptions, among which I observed the following. The third is curious, it relating to a very young Widow, who, refusing the rich Offers made her, shut herself up in a Sepulchre, where she died.

I.

VIAM. FECEI. AB. REGIO. AD. CAPUAM.
ET. IN. EA. VIA. PONTEIS. OMNEIS.
MEILLIAROS. TABELLARIOSQ. POSCI-
VEI. HINC. SUNT. NOCERIAM. MEIL-
LIA. LI. CAPUAM. XXIII. MURA-
NUM LXXIII. COSENTIAM. CXXIII.
VALENTIAM. CLXXX. AD. FRETUM.
CCXXXII. REGIUM CCXXVII. SUMA.
AB. CAPUA. REGIUM. MEILIA. CCCXXI.
ET. EIDEM. PRAETOR. IN. SICILIA.
FUGITIVOS. ITALICORUM. CONQUAESI-
VEI. REDIDEIQUE. HOMINEIS. DCCCCXVI.
EIDEMQUE. PRIMUS. FECEI. UT. DE.
AGRO. POPLICO. ARATORIBUS. CE-
DERET. PASTORES. FORUM. AEDEISQ.
POPLICAS. HEIC. POSEIVEI.

2.

M. BASSACO. M. F. PAL. AXIO. PATR.
COL. CUR. R. P. II. VIR. MUNIC. PROC.
AUG. VIAE. OST. PROC. REG. CALABR.
OMNIB. HONORIB. CAPUAE. FUNCT.
PATR. COL. LUPIENSIUM. PATR.
MUNIC. HYDRENTINOR. UNIVERSUS.
ORDO. MUNICIP. OB. REM. PUB. BENE.
AC. FIDELITER. GESTAM. HIC. PRI-
MUS. ET. SOLUS. VICTORES. CAMPA-
NIAE. PRAETIS. ET. AESTIM.

PARIA. GLADIAT. EDIDIT. E. I. D. D. D.

3. GLA-

1767.
Dec. 19.
NAPLES.

3.

GLAPHYRA CL. LUSCI F. ADPECTA ADEO CINDERIBUS C. LUCH FAUSTI MARITI HEU RARISSIMI. UT AD ALIUM NUNQUAM TRANSIRE VOLUERIM. ETSI FORTUNA PRÆPOTENS, CONSTANTIAE SEMPER INIMICA, SURDO DISCRIMINE PUDICITIAE PLACIDAM RUINAM MINABATUR, ET VIRIDIS AETAS FIDEM CONJUGII VIOLARE IMPELLEBAT. INTER UTRASQUE TAMEN FLUCTUANS MULIER, MENSE VII. D. XI. NON TAM CORPUS COELEBS, QUAM ANIMUM PUDICUM SERVAVI. ET NE TANTA HOSTIUM DOMESTICORUM PUGNA CONTINUE AUGESCENTE VINCERER, PROCERUM PETULANTEM TURBAM FUGIENS, VIVAM ME CONDIDI HOC MONUMENTO. AT POSTERI, SI INVIDETIS, IMITAMINI; SI VERO QUIS PROBAVERIT, PROBETUR: SI IMPROBAVERIT, IMPROBAM SE ESSE SCIVERIT. VALE MORS. VIXI ANNOS XVI. SALVE VITA PERPETUA.

4.

AQUAS CASILINI FLUMINIS MORTUIS GRAVATAS SUSCEPIT TYRRHENI MARIS LITTUS. QUANDO FRANCORUM GENTEM OCCIDIT AUSONIUS ENSIS. UBI MISERO HÆC GESSIT MOREM BULTINO. FELIX ETIAM ISTE FLUCTUS, ET ERIT BARBARICO PRO TROPHÆO DIUTINE ERUCTANS SANGUINEM.

Explication of the last Inscription.

This last Inscription was doubtless set up in Memory of the Victory which *Narses*, General of the Armies of *Justinian*, gained over the *French*. 'Twas so bloody, according to *Agathias* that the Places adjacent to *Capua* were covered with Blood; and the River overflowed its Banks to a considerable Height, occasioned by the vast Number of dead Bodies with which it was filled. Here follows a short Account of that Battle, commonly called the Battle of *Caslinum*, because it was fought on the Banks of this River.

Bucelinus

Bucelinus and *Leutharis*, Brothers, and Generals of the Army of *Theodebaldus*, King of *Gallia Aufrasia*, with seventy thousand Men, had crossed *Italy*, and laid it waste quite to *Capua*. There a Detachment was made of forty thousand Men, under *Leutharis*, who were ordered to return towards the *Po*, and to secure the prodigious Booty taken by them; after which *Leutharis* was to come and rejoin his Brother. *Narses*, General of the Emperor *Justinian's* Army in *Italy*, having Advice that that of *Bucelinus* did not consist of above thirty thousand Men, marched and encamped within a few Miles of *Capua*, on the Banks of the River *Casilinum*; entrenched himself there, and seized upon a Bridge, which he fortified in order to defend the Passage of it. *Bucelinus* observing that the violent Heats, and the ripe Grapes, had thrown his Soldiers into a Dyssentry, many of them dying daily; resolved to fight *Narses*, who had not above twenty or twenty-five thousand Soldiers. The last-mentioned skilful General, relying on the Goodness of his Troops, who were *Veterans*, did not avoid coming to a Battle; but, drawing his Army from their Intrenchments, placed his Infantry in the Center, and the Horse on the two Wings. He then posted himself at the Head of the right Wing, with his Guards and all his Household; posting behind two little Woods, which flanked his Wings, two Bodies of Cavalry, who were invisible to the Enemy. These two Bodies were commanded by *Valerian* and *Artabanus*, both Captains of great Bravery and Experience. *Bucelinus* divided his Army into three Bodies of Infantry; *Leutharis* having taken all the Cavalry, the sooner to secure the Booty. A Shower of Arrows having been shot at the *French*, they advanced furiously, and with great Shouts towards the *Romans*. Being come pretty near them, they threw, as was their Custom, their Battle-Axes at the Shields of the *Romans* in the first Rank, in order to break them; drew their Swords; broke the Rank, and overthrowing whatever opposed their Passage, advanced to the second Line. They likewise broke this, in several Places with no less Fury; and, regardless of the Troops they left behind them, marched directly towards *Narses's* Camp, in order to plunder it. This excellent Captain was not intimidated by this first Fury of the *French*. His Troops, who had been long inured to war, were not dismayed; insomuch that all, those excepted who were broke through at first, kept their Posts. He then extended his Cavalry to the Right and Left, and drew insensibly the Wings of his Army in a Curve. At the same time, *Valerian* and *Artabanus*, having each gone round the Wood, were now got behind the Enemy, whose whole Thoughts were employed in advancing forward; and who, at a time they least thought of it, found themselves charged by all the Imperial Cavalry, in Flank and behind. Thus the *French*, having no Forces to support them, and no other defensive Arms than their Shields, were easily killed; some by the Sword, and others by Javelins. The Slaughter was so prodigious, that, of this whole Army, which consisted of near thirty thousand Men, only five Soldiers escaped; all the rest being either cut to Pieces or taken Prisoners.

1707.
Dec. 19.
NAPLES.
Short Account of the Battle of *Casilinum*.

Great Bravery of the *French*.

1707. Prisoner. *Bucelinus*, their General, bravely lost his Life; he being found, covered with Wounds, in the midst of several Roman Soldiers, whom he had sacrificed as so many Victims before his Death. *Narses*, after so complete a Victory, was considered as the greatest Warrior of his Age. Such was the Success of this bloody Battle, fought in the Neighbourhood of antient *Capua*; and such are the Remains of this famous City, which proved fatal to *Hannibal*, the greatest Captain among the Antients.

Dec. 19.
NAPLES.

— — — *Barcbæus opimam*
Hannibal ad Capuam periit, cum fortia bello
Inter delitias mollirent corpora Bajæ.
Quippè nec ira Deum, tantum, nec tela, nec hostes,
Quantùm sola nocet animis illapsa voluptas!
Ebrietas tibi fida comes, tibi luxus, & atris
Circùm te semper volitans infamia pennis.

Capua
 ruined
Hannibal,
 and ruined
 itself.

If *Capua* proved the Ruin of *Hannibal*, 'twas likewise its own Ruin; and, this City, once so flourishing a Commonwealth, was afterwards but the Shadow of what it had been formerly; and became entirely dependent on, and subservient to *Rome*, *De urbe agroque*, (says *Livy*) *consultatio fuit; quibusdam delendam censentibus urbem prævalidam, propinquam, inimicam. Cæterum præsens utilitas vicit; nam propter Agrum, quem omni fertilitate terræ satis constabat primum in Italia esse, urbs servata est, ut esset aliqua Aratorum sedes: urbi frequentandæ multitudo incolarum libertinorumque & institorum opificumque retenta. Ager omnis & tellus publica populi Romani facta. Ceterum habitari tantum tanquam urbem, Capuam, frequentarique placuit: nullum corpus civitatis, nec senatus, nec plebis consilium, nec magistratus esse: sine consilio publico, sine Imperio: Multitudinem nullius rei inter se sociam ad consensum inhabilem fore: Præfectum ad jura reddenda Romæ quotannis venturum, &c.*

Suessa a
 Dukedom
 and Bi-
 shop's See.

We continued our Journey by the Towns of *Francoli* and *Cascano*, and stopt at *St. Maria del Piano*, in order to dine and change Horses. Opposite to this Village stands, on a Hill, the City of *Suessa* or *Sessa*, called antiently *Suessa Pometia*. Afterwards the *Arunci*, having been defeated by *Titus Manlius* the Consul, fled thither with their Wives and Children, and called it *Suessa Aurunca*. At last, it submitted to the *Romans*, who made a Colony of it, 439 Years after the Foundation of their City, *i. e.* under the Consulate of *L. Papirius Cursor*, and *C. Junius Brutus*. It appears, by the following antient Inscription, still preserved there, that it enjoyed the Privileges of a *Roman Colony*, even under the Emperors.

C. TITIO.

1707.
Dec. 19.
NAPLES.

C. TITIO. CHRESIMO. AUG. LIB. HUIC. ORDO.
DECURIONUM. QUOD. PRO. SALUTE. ET. INDUL-
GENTIA. IMP. ANTONINI. PII. FELICIS. AUG.
ET. VOLUNTATE. POPULI. MUNUS. FAMILIAE.
GLADIATORAE. EX. PECUNIA. SUA. DIEM. PRI-
VATUM. SECUNDUM. DIGNITATEM. COLONIAE.
EDIDERIT. HONOREM. BIS. ILLI. QUO. QUIS.
OPTIMO. EXEMPLO. IN. COLONIA. SUESSA. HA-
BUIT. ET. UT. AQUAE. DIGITUS. IN. DOMO.
EJUS. FLUERET. &c.

This City is now called *Suessa*. Its Situation is very unequal, but the Soil exceeding fruitful; it standing near Mounts *Massicus* and *Calenus*, an-
tiently so famous for their Wines. 'Tis a Dukedom and a Bishop's See; and glories in having given Birth to the learned *Augustin Nyphus*. This proud Philosopher, being told that the Emperor *Charles V.* was come to visit him, waited for that Monarch in his Chamber, and continued sitting in the only Chair there; he saying to the Emperor, with his impertinent stoical Gravity; *That he, being so very potent a Lord, might order a Chair to be brought for himself; and that as Charles was Emperor of the Soldiery, he (Nyphus) was Emperor of Learning.* This Philosopher, so haughty in Appearance, was twice married, and danced so much at his last Nuptials, that he fell sick and died. Does not this show that the Stoicks, who consider all Passions as Diseases, are as subject to them as other People; and promise more than they are able to perform; and that the whole Severity of their Sect is merely on their Faces and their Tongues? I don't pretend to say, but that the Sage may have Lights, which other Men have not; and that his Mind may have Flights superior to the generality of the People; but then I assert, that it is impossible for the most refined Wisdom to eradicate the Passions; and how exalted soever the Sphere may be to which the wise Man may ascend, he still will be accompanied by his Frailties; and will never get rid of them, till he is freed from the Vehicle whence they arise. But methinks I hear you say, that *I moralize too seriously on a Trifle.* You are in the right, and therefore I'll wave this Subject.

Not far from *Suessa*, is the famous *Ager Falernus*, so much boasted by the Tiplers of Antiquity, for its excellent Wines, called by them Nectar, or the Liquor of the Gods. And yet it could not be drank, according to *Strabo*, till the tenth Year.

*Attica Nectareum turbatis mella Falernum:
Misceri decet hoc à Ganymede merum.*

Says *Martial*. By the way, the Spot on which the *Falernian Wine* grew was not a Hill, as this Poet, and Mr. *Misson* after him, declare; but a Field

VOL. III.

X x x

Error of
Martial
and Mr.
Field Misson.

1707. Field, as is affirmed by *Polybius*, *Pliny*, and several other Authors. *Livy*
 Dec. 19. observes, that *Hannibal* perceiving himself, as it were, besieged in *Faler-*
 num by *Fabius*, who was posted on the Hills round it, imagined it would
 be impossible for him to subsist long there, because the Products of
 this Spot were merely for present Subsistence, and not for lasting Use :
Ea Regio præsens erat copiae, non perpetuae, Arbusta vinetaque, & confita
omnia magis amœnis, quam necessariis fructibus. *Pellegrino* asserts, that the
Ager Falernus extended equally towards the *Volturnus* and the *Liris* ; and
 that *Mons Massicus*, now *Monte Gauro*, lay between those two Rivers.
 However this be, it is certain that all Authors who mention it, place it in
 the *Ager Falernus*.

Sinuessæ, 'Twas also near this Field, that stood antiently the City of *Sinuessæ*,
 now *Mon-* which must not be confounded with *Suessæ*, as several Authors have done.
dragone. This City was built by the *Greeks*, who called it *Synope* ; but the *Romans*
 having made it a Colony at the same time with *Minturnæ*, the Year of
Rome 455, under the second Consulate of *Appius Claudius Cæcus*, and *L. Vo-*
lumnus Flamma, gave it the Name of *Sinuessæ*. 'Tis said that it was de-
 serted, on account of the great Number of Serpents which used to come
 into it from the Mountains.

Quid præter veteres monstrat collapsa ruinas
Quæ fuerat quondam (nunc est Sinuessæ) Synope ?
Plena olim populis, nunc non habitata, quod illam
Crebri infestarent vicino è monte Colubri.

Antiently very populous. This City was antiently very populous, on account of its Situation,
 which was but a Mile from the Sea, between the Mouths of the *Volturnus*
 and the *Liris*. 'Tis now quite ruined ; and all we see, among its Remains,
 is a little Castle, called *Rocca di Mondragone*, built there to defend this
 Coast against Pirates. *Sinuessæ* was antiently famous for its Wines of Mount
Massicus, which used to be sent to *Rome*, and every Part of *Italy*.

De Sinuessanis venerunt Massica prælis ;
Condita quo quæris consule ? nullus erat.

Waters whose Virtues were extraordinary. Says *Martial* with an Hypebole, to denote that the Wine spoken of by
 him was exceedingly old. *Pliny* likewise boasts certain *Aquæ Sinuessanæ*,
 which (according to him) cured Barrenness in Women, and Madness in
 Men. By the way, some modern Authors relate, that *Rocca di Mondra-*
gone is built on the Ruins of the antient *Petrinum*, and not on those of *Si-*
nuessæ ; but these did not consider that this *Petrinum* is contiguous to *Si-*
nuessæ, and dependant on it, as *Horace*, *Lib. I. Epist. V.* observes in his
 Epistle to *Torquatus*.

Vina

through ITALY.

*Vina bibes iterum Tauro diffusa, palustres
Inter Minturnas, Sinuessanumque Petrinum.*

That is ;

“ My Liquor flowed from the *Minturnian* Vine,
“ In *Taurus* Consulship, 'tis common Wine.

CREECH.

However this be, neither the excellent *Falernian*, the mixing of which, with other Wines, *Marial* declares to be a Crime (*Scelus est jugulare Falernum*) nor the *Vinum Massicum*, are known at this Day.

After dining very poorly, and changing Horses at *St. Maria del Piano*, we travelled towards *Mola*. Some time after we came to *Scafa del Garigliano*, to which ('tis asserted) the City of *Minturnæ* extended antiently. There we crossed the ancient *Liris*, which formerly was the Boundary of *Latium* on that Side.

*Hic Appenninis ducens è montibus ortum
Ceruleus Liris dilectæ cura Maricæ
Laurentis Nymphæ, tibi transmittendus, ut oram
Ausoniam, & Latium repetas, urbemque Quirini.*

We afterwards saluted, as we past, the miserable Remains of antient *Minturnæ*, which consist wholly of a ruined Aqueduct and Amphitheatre :

*Namque ea, quam Marii celebrem fecere latebræ,
Præter aquæductus quid habet, lacerumque Theatrum ?*

Lastly, after having again changed Horses at the Post of *Simonelli*, Arrival at which is no more than a House, with Stables, at the Side of the old *Ap- pian* Way, we arrived pretty late at *Mola*, where we shall pass the Night.

515

1707.
Dec. 19.
NAPLES.

The *Fa-
lernian*
and *Maf-
sic* Wines
not
known in
this Age.
*Scafa del
Garigli-
one.*

*Mintur-
næ.*

C H A P. LVIII.

Importance of Gaeta. Tomb of Munatius Plancus. Some Account of that Roman. Pinarolo the Antiquary's Mistake with respect to this Mausoleum. A beautiful antique Vase. Constable of Bourbon's Tomb. La Spaccata, or the split Mountain. Little Marbles or Stone. Balls which preserve from Shipwreck. Mola, antiently Formiæ. The antient Town of Fondi. Its Situation. Lago di Fondi, (Lacus Fundanus) and Ager Cæcubus. Amyclæ a ruined Town. The Villa in which Galba was born. Part of Via Appia. Terracina, antiently Anxur. Its Situation. Various Inscriptions. Feronia, a ruined Town. Hannibal greatly abused by the Roman Authors. That General cleared of Impiety. Pometia, quite ruined. The River Ufens, now Portatore. A furious Storm. Case Nuove, a Post-House. Setia. The three Taverns mentioned by St. Paul. Sermonetta. The Rivers Nympha and Teppia. Velitri. Marino. Arrival in Rome.

1707.
Dec. 20.
and 21.

NAPLES.
Gaeta, a
Bishop's
See, and
Sea-port.

WE rose this Morning before Sun-rise, to visit *Gaeta*, in *Latin Cajeta*. If *Virgil* may be credited, this City received its Name from *Æneas's* old Nurse, who was buried on this Shore.

*Tu quoque littoribus nostris Æneia nutrix
Æternam moriens famam Cajeta dedisti :
Et nunc servat honos sedem tuus, ossaque nomen
Hesperia in magna, si qua est ea gloria, signat.*

That is ;

“ And Thou, O Matron of immortal Fame!
“ Here dying, to the Shore hast left thy Name :
“ *Cajeta* still the Place is call'd from thee,
“ The Nurse of great *Æneas's* Infancy.
“ Here rest thy Bones in rich *Hesperia's* Plains,
“ Thy Name ('tis all a Ghost can have) remains.

DRYDEN.

Gaeta

Gaeta is but four Miles from *Mola*. *Lassels* says, that 'tis but half an Hour's Journey from it. This City is situated on the Point of a Promontory, and is joined to the Continent only by a pretty narrow Isthmus, northward; the rest is surrounded by the Sea, so that it forms a Peninsula. *Facius* gives a perfect Description of its Situation in the following Words: *Mons est propemodum excisus & præruptus undique; tribus enim ferè partibus mari adluitur: reliquam partem, quæ est Cajetam aditus mons alter excelsior ac circumquaque proclivis communit. Hæc quoque pars muro cinctæ est, eam plurimum incolunt Agrorum cultores, atque infimæ sortis homines: murus interior ductus hunc montem ab urbe dividit, in eo turris sita est quam Susiniam appellant, &c.*

1707.
Dec. 20.
NAPLES.
Mistake of
Lassels.

This City is one of the Inlets to the Kingdom of *Naples*, towards the Ecclesiastical State. *Ferdinand II.* of *Arragon*, sensible of the Importance of this Place, fortified it with good Walls and a Citadel, after driving the *French* from it: But other Fortifications have been since added; so that these, added to its Situation on a high Rock, make its Access very difficult. Its Harbour, antiently repaired by *Antoninus Pius*, is good enough; and its Gulf is pretty secure, for,

Importance of
Gaeta.

Hanc sinus incurvi cingit propè littoris urbem.

Its Gulf abounds in Fish, especially in Sturgeons, of which large Quantities are caught here, and of whose Eggs Caviar is made, which looks like black Soap, and yet the *Italians* are exceedingly fond of it. *Gaeta* is not large; most of its Streets are very narrow, and the Houses are built on Porticos. The most remarkable Antiquities are the Monument of *Munatius Plancus*, and a large antique Vase shown in the Cathedral. The former stands at the Top of the neighbouring Mountain, and is called (but why I know not) *Torre Orlandina*, as tho' it had been built by the celebrated *Orlando*, Nephew to *Charlemagne*. *Lassels* calls it the Tomb of *Mammercus Plancus*, on which, says he, is an Inscription in old Latin, for *Plancus* was one of the old Romans; but my Boots pinching me grievously, I had no Inclination to read it, &c. Here follows the Inscription, which he declares to be in old Latin.

Tomb of
Munatius
Plancus.

L. MUNATIUS. L. F. L. N. L. PRON. PLANCUS.
COS. CENS. IMP. ITERUM. VII. VIR. EPULON.
TRIUMP. EX. ROETIS. AEDEM. SATURNI. FECIT.
DE MANUBIIS. AGROS. DIVISIT. IN. ITALIA.
BENEVENTI. IN. GALLIA. COLONIAS. DEDUXIT.
LUGDUNUM. ET. RAURICUM.

'Twas to this *Munatius Plancus* that *Cicero* addresses several very elegant Epistles; and *Horace* the 7th Ode of Book I. beginning thus: *Laudabunt alii claram Rhodon, &c.* He was Consul with *Æmilius Lepidus*,

Some Account of
him.

Censor,

1707.
Dec. 20.
NAPLES.

Censor, twice General of the Army, and one of the seven Magistrates who were to superintend the Banquets made in honour of the Gods. But the most glorious Circumstance in his Character, is his leading two Roman Colonies to Lyons and Basil, at the Time of his being Governor of Gallia Comata. Nevertheless, Plancus was ever a Time-Server. After the Assassination of Julius Caesar, he, during some time, sided with the Senate; he afterwards went over to Mark Antony; and lastly, deserted from his Army, and fled to that of Octavius, whom he advised, many Years after, to take the Name of Augustus, rather than that of Romulus, which his Flatterers advised him to assume.

Mistake of
Pinarolo
the Anti-
quary
with re-
gard to
this
Tomb.

Pinarolo the Antiquary, on whom I have frequently animadverted on Account of his Antiquities of Rome, asserts that this Mausoleum of Munatius Plancus, is a Temple dedicated to Saturn by that Roman (whom he always calls Numatius instead of Munatius). Here follows his manner of Reasoning with respect to the antient Temple of Saturn in the Forum Romanum, now dedicated to St. Adrian: *Molti vogliono che questo Tempio fosse edificato da Numatio Planco; sopra che s'ingannano assai, perche il Tempio di Saturno edificato dal detto Numatio, è posto in un monte vicino à Gaëta, come chiaramente si può conoscere per le parole che pur hoggi si leggono in esso Tempio, le quali havendo fatte venir di là, si sono poste qui sotto.* "Many are of Opinion, that this Temple was built by Numatius Plancus; in which they are quite mistaken; because the Temple of Saturn built by the said Numatius, stands on a Hill near Gaeta, as is evident from the Inscription read on this Temple, which I have copied, and shall give hereunder." After this fine Argumentation, he gives us the Inscription read above; and concludes that the Mausoleum near Gaeta is not such, "but a Temple of Saturn, built with the Monies arising from the Spoils of the Enemy: *Un Tempio di Saturno fatto de i Denari havuti dalla preda de i nemici*; he grounding his Arguments solely on these Words: *Ædem Saturni fecit de Manubiis*. After you shall have read the Description of this pretended Temple, which very much resembles the Mausoleum of Cecilia Metella, standing within a Mile of Rome in the Via Appia; of this pretended Temple (I say) which has not a single Window, nor any Opening at Top like the Pantheon; you'll be of Opinion, that our Antiquary had better not have sent for the Inscription from Gaeta, to give the Lie to all such Travellers as have seen the Mausoleum in question, and who know it to be really such. Here follows a Description of it, by the learned Stephanus Pigbius: *Marmorea moles, says he, & ambitu rotunda est, non absimilis sepulchro Metellæ Q. Cretici filia, quod in via Appia non longè extra urbem Romam situm esse dixi superius. Duplicem murum habet: exterior è sesquipedalibus quadratis saxis constructus est, continetque in diametro circiter octo & viginti passus: totidem ferè passuum altitudo est. Sesquipedalium Saxorum septem & viginti ordinibus ducitur in altum, quibus incumbit corona radiatis pinnis eximie ornata. Ad Ostii ingressum patet ambitus in latitudinem septenos circiter pedes: hoc spatium dirimitur interior murus ab exteriori; sed lateritia spisso opere, altaque te-* studine.

studine conjunguntur ambo. Interior itidem rotundus murus excelso fornice integitur, & in medio speciem Mausolei refert, cum quatuor peramplis statuarum loculis. Parietes interiores omnes, opere testorio marmorato loricati fuere, adeoque, & candore suo, & levitate splenduerunt, ut vitrei viderentur, & niveis repercussibus diurnæ lucis duplicarent fulgorem suum. Lux per Ostium dumtaxat (neque enim fenestras ædificium habet) intromissa, tamen sufficiens est illustrando loco. Supra ostium hic titulus legitur, & Magistratum L. Munatii Planci, & rerum gestarum index, &c. I am of Opinion that you, after reading this Description of the Mausoleum of Munatius Plancus, will conclude with me, that Pinarolo had much better have spared his Criticisms; and not have tortured his Imagination in order to prove (as he falsely imagined) that this was a Temple of Saturn.

The second remarkable Piece of Antiquity in Gaeta, is an antique Vase, which serves as a Font in the Cathedral. 'Tis exceedingly beautiful, and very well preserved. 'Tis of the finest white Marble, made in Form of a Bell, and about four Foot high. 'Tis supported by four Lions, and the whole is made out of a single Piece of Marble. The second Birth of Bacchus, that is, when he issued from Jupiter's Thigh, is there represented in admirable Basso Relievos, which are a great Ornament to it. Thereon are represented young Bacchus, Mercury, Ino (called by the Greeks, Leucothea, and by the Latins Matuta) Satyrs and Bacchanals dancing to the Flute and Tabor, with the following Inscription ΣΑΛΠΙΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕ, which is the Name of the Sculptor. 'Tis said that this Vase was found among the Ruins of the antient Formiæ; and thence brought to Gaeta, where it now serves for the Use abovementioned. We are likewise shown, in the Cathedral, a pretended Column of the Temple of Solomon.

1707.
Dec. 20.
NAPLES.

A beautiful antique Vase.

*Borbonii sublata tholo Ducis ossa sub alto
Magnanimi, & majora hominum conatibus ausi,
Cui simul ex voto victoria contigit & mors;
Ipsa sibi Æneæ nutrix Cajeta sacravit,
Marmoreumque illi posuit sublime sepulchrum.*

This Tomb of Charles of Bourbon, Constable of France under Francis I. stands in the Church of the Citadel. You may remember that he quitted the Service of his Prince on account of some Disgust; went over to Charles V. who appointed him Governor of the Milanese, and General of his Armies; and that having besieged Rome, he fell by a Musket-shot, as he was mounting to the Assault, the 6th of May 1527. The following Epitaph, in which he is applauded for extending the Limits of the Empire, conquering Italy, vanquishing the French, and besieging the Pope, and taking Rome, was then made in his Honour.

Tomb of the Constable of Bourbon.

Aucto

1707.
Dec. 20.

NAPLES.

AUCTO IMPERIO. SUPERATA ITALIA. DEVICTO GALLO.
PONTIFICE OBSESSO. ROMA CAPTA.
CAROLI BORBONII HOC MARMOR CINERES CONTINET.

This Epitaph changed. The Kings of *Spain* had afterward Reasons to efface this Epitaph, and put the following † beginning thus ;

Francia me dio la leche, &c.

The last Duke of *Guise* imprisoned in *Gaeta*. The last Duke of *Guise*, who made so unsuccessful an Attempt upon *Naples*, was carried to *Gaeta*, and there kept Prisoner some time by the King of *Spain's* Order. Behind the Mountain where stands the Tomb of *Munatius Plancus*, is another called *la Spaccata*, or the Trinity-Mount, from a Church dedicated to it. Travellers are there shown a mighty Rock, split from Top to Bottom, from the Summit quite down to the Sea ; which Cleft was doubtless owing to a violent Earthquake. But as *Baronius* is pleased to assert, in the first Volume of his Annals *, that this Rock divided thus at our Saviour's Death ; the superstitious Vulgar of this Country, have supposed this natural Effect of an Earthquake, to be one of those Prodigies which happened when Christ gave up the Ghost : By which means this Rock is thereby become a fam'd Resort of Pilgrims ; and even all the Gallies, Barks, and other good Catholic Vessels, which sail that Way, never fail to pay their Devoirs to this Holy Mountain. The History of this Miracle, (in four bad *Latin* Distichs) with some Reflexions on it, are read to the Right and Left, of the Door of a Chapel built there ; and our Guide told us the Story of an Impression or Stamp made by a Hand, still seen on one of the Sides of the Cleft of the Rock ; he swearing *per Dio*, that the Rock grew soft under the Hand of an Unbeliever, who declared it would be impossible for It to make any Mark there. Under the Impression in question, the following Distich, not quite so bad as the other two, and expressive of this Circumstance, is engraved.

*Improba mens verum renuit quod fama fatetur
Credere ; at hoc digitis saxa liquata probant.*

Some miraculous Stone-Marbles, or Balls. To confirm us still more in the Belief of this pretended Miracle, he gave us half a dozen very small Balls or Marbles, made out of Pieces of this holy Rock, affirming that they have the Virtue to secure from Shipwreck. I shall add these sacred Marbles to the Curiosities I intend to present you with. By the way, *Gaeta* is the Native Place of Pope *Gelasus II*.

† 'Tis already given in this Volume.

* *Ad An.* 34. N. 128.

and of the celebrated *Thomas de Vio*, that cunning *Dominican*, whose very artful Hypocrisy obtained him a Cardinal's Hat, and was called Cardinal *Cajetan*. 'Tis a Bishop's See, and Suffragan to *Capua*, which was transferred thither after the *Saracens* had ruined *Mola*, in 956. The Places adjacent to it are very pleasant ; and its Soil so prolific, that we hear of nothing in *Rome* and *Naples*, but the Fruits of *Gaeta*. This Town is not very large, but very well fortified, and as regular as the ancient Wall would permit. Its Motes, besides their great Depth and Breadth, has this peculiar Advantage, that the Sea flows into them, and gives an Opportunity of defending their Entrance by the help of armed Vessels, which shelter themselves under the lower Batteries of the Flanks of the Bastions with Orillons. Add to this, that, on the Ramparts are a great Number of Cannon of different Sizes, besides those of the Arsenal, which is well stocked with Ammunition of every kind. The Citadel is at a little Distance, and built on an Eminence, by which means it commands the City. Spite of these several Advantages, Count *Taun*, General of the Imperial Troops in the Kingdom of *Naples*, took it Sword in hand, and in open Day-light, contrary to the Expectations even of the Besiegers themselves, who were not much more numerous than the Garrison. These were made Prisoners of War, with Duke *d'Escalona* Viceroy of *Naples* for *Philip V.* the Prince of *Celamare*, Duke *de Bisaccio*, and some other Noblemen, Adherents to *Philip*. 'Tis true, indeed, that two Thirds of the Besieged were then taking their Afternoon's Nap. From *Gaeta* we returned to *Mola*, built, as I before observed, on the Ruins of antient *Formiæ*.

1707.
Dec. 20.
NAPLES.

Mola, antiently *Formiæ*.

*Vis addam, fortes quam construxere Lacones,
Regnatam Antiphate sævoque trucique Tyranno ?*

This *Antiphates* was a dreadful Cannibal, who, in less than two Minutes, devoured one of *Ulysses's* Companions ; as *Macareus* thus told his Companion *Achæmenides*, in *Gaeta*.

Antiphates, a dreadful Man-eater.

—— *Antiphates terra regnabat in illa.
Missus ad hunc ego sum, numero comitante duorum :
Vixque fugâ quæsitâ salus comitique, mibique.
Tertius è nobis Læstrigonis impia tinxit
Ora cruore suo : fugientibus instat, & agmen
Concitat Antiphates ; coëunt, & saxa trabesque
Conjiciunt ; merguntque viros, merguntque carinas.*

1707.
Dec. 20.
NAPLES.

That is ;

“ This Crown *, *Antiphates* the Tyrant wore.—
 “ Some few commission’d were with Speed to treat ;
 “ We to his Court repair, his Guards we meet.
 “ Two, friendly Flight preserv’d ; the third was doom’d
 “ To be by those curs’d Cannibals consum’d.
 “ Inhumanly our hapless Friends they treat ;
 “ Our Men they murder, and destroy our Fleet.

Sir SAM. GARTH.

Such a Relation as this could not be very agreeable to poor *Achæmenides*, who, himself, had like to have been swallowed up in *Sicily* by horrid *Polyphemus* ; a more dreadful Man-eater than *Antiphates* King of the *Lestrigons*. I return to the Ruins of antient *Formiæ*, to speak of two Roman *Lestrigons*.

*Hic quoque secessum legit sibi TULLIUS olim,
 Tullius ille ingens Romanæ gloria linguæ.
 Hic immane nefas, triste & miserabile dictu,
 (Horresco referens) immitis Herennius, & trux
 Papilius, cui lingua reo facunda salutem
 Indigno tulerat, patrarunt omine lævo :
 Nam caput à canâ MARCI cervice recidunt,
 Romani caput eloquii, dextram atque sinistram,
 Quæ scriptis Latium æquarunt tibi Græcia. Dirus
 Hæc spolia, hanc prædam, solatia magna, Triumvir †
 Jusserat affigi rostris, undè ille solebat
 Suspensas nunc huc, nunc illuc flectere mentes
 Quò jus, quò ratio : patribus, populoque Quirini
 Spectaculum horrendum, atque animi crudelis imago.
 Hoccine tu facinus stipatus milite multo
 Patrari ante oculos, ante ora, AUGUSTE, tulisti ?
 Totne in te meritis hæc præmia digna rependis,
 Servari ut nequeat servata nuper in urbe
 Ille parens Patriæ, Catilinæ oppressor & index,
 Ad summum qui te provexit culmen honoris ?
 Tuque oblita tui, & depulsi oblita pericli
 Quo tota arsis, CICERO nisi tum tibi consul
 ROMA, Patrem Patriæ truncum crudeliter ora,
 Ora manusque ambas potuisti impunè tueri ?*

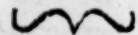
* Of the *Lestrigons*.

† M. Antonius.

Vescitur

*Vescitur Ætherea quid adhuc ANTONIUS aura
Ad Pharios Latias meditans transferre secures
Impius in Patriæ converso viscera ferro?*

*Quam male servatæ Plebi confiditur, hostes
Quæ persæpe suos fidis præponit Amicis!
I nunc, & vulgi stolidus venerare favores.*

1707.
Dec. 20.

NAPLES.

After going through, in our Way, the little Town of *Itru*, which *Fondi*, an
Blondus asserts to have been antiently the Town of *Lamia*, built by *Lamus* ancient
Son of *Neptune*, we arrived at *Fondi*, where we dined. 'Tis a Town of Town.
considerable Antiquity, since *Horace* mentions it in one of his Satyrs.
'Twas formerly a municipal or corporate Town (as *Livy* informs us) and af-
terwards a *Præfectura*, according to *Festus*. 'Tis built on the *Via Appia*,
which runs quite through it; but as every Part of this *Via*, within the
City, has been paved over again; the Stones (tho' the same) are far from
being so closely joined as before. At one of the Extremities of the City
is an old Castle, which puts one in mind of the Cross-bows used antient-
ly; but the Town, the Castle, and all Things in *Fondi*, are very incon-
siderable. It indeed made a much greater Figure, when *Ferdinand*, King
of *Naples*, created it a Dukedom, and bestowed it on *Prosper Colonna*, as
a Reward for his singular Services. But in 1534, the famous Corsair *Bar-
barossa*, Admiral to *Solyman* Emperor of the *Turks*, hearing that *Julia* of
Gonzaga, Widow of *Vespasian Colonna*, Son to *Prosper*, and the most beau-
tiful Woman in all *Italy*, was in *Fondi*; he flew thither with a considerable
Body of Soldiers, in hopes of carrying her off, in order to present her to
the Grand Signior. Very happily for the Lady in question, a Gentleman
in the Neighbourhood was told of the Design; and came time enough
to *Fondi*, to carry her off, in her Shift, on the Horse he rode. *Barbarossa*,
enraged at his Disappointment, took Vengeance on the hapless Town,
which he treated, as well as the Inhabitants, with the utmost Barbarity.
He demolished the Tombs of the *Colonnas*, Father and Son; plundered and
burnt the Churches; forced away every Thing of Value; and carried into
Slavery all such of the Inhabitants as he could meet with. The Story of
this dreadful Havock is painted in the Church of the *Annunciada*. *Sotbe-
rus*, Pope or Bishop of *Rome*, who died *Anno Dom.* 179, was born in this
City.

By the way, *Fondi* stands in a Plain, surrounded on one Side with a- Situation
greeable Hills, whence it looks like an Amphitheatre. Most of these of *Fondi*.
Hills are covered with Olive-Trees; and the whole Plain is interspersed
with Orange, Lemon, and other Fruit-trees, whose Verdure forms a per-
petual Spring. The Situation of this little Town, between Hills, the
Lake, and the Sea, is exactly described in the following Distich.

Y y y 2

Collibus

1707.
Dec. 20.
NAPLES:

*Collibus hinc, atque indè lacu, simul æquore cinctum,
Citria cui florent hortis, & littore Myrti.*

Lacus Fundanus (Lago di Fondi) and *Ager Cæcubus*. Not far from *Fondi* is the famous *Lacus Fundanus*, which winds, to a very great Length, through a marshy Bottom, between the Hills and the Sea. In this Lake are Eels of a prodigious Size. 'Twas also in the Neighbourhood of *Fondi*, that grew the famous *Vinum Cæcubum*, applauded by *Martial* in the following Verses.

*Cæcuba Fundanis generosa coquuntur ahenis,
Vitis & in Media nata palude viret.*

That is ;

“ Rich *Cæcubans* from mellowing *Fundi* flow,
“ And blooming Vines amidst the Marshes grow.

Mr. WRIGHT.

The Antients, indeed, were surprized, to see a Moor produce such excellent Wines. *Cæcubus ager*, says the Interpreter of *Strabo*, *cum palustris sit, vitem tamen arboream alit, cujus vinum præstantissimum*. i. e. “ The *Cæcuban* Fields, tho’ Fenny, produce Vines whose Wine is exquisite.” *Columella*, improving on *Strabo*, does not scruple to affirm, that the *Massic*, the *Surrentine*, the *Albanian* and *Cæcuban* Wines exceed all others. *Neque dubium est Massici, Surrentinique, Albani atque Cæcubi agri vites, omnium quas terra sustinet, in nobilitate vini principes esse*. But I forget that I am writing to a Water-drinker.

*Quid tibi commemorem summi Vineta Vesevi ?
Rara quid adjiciam Setina, Calena, Falerna,
Cæcuba, Surrentina, & Gauri, & Massica Bacchi
Munera : qui puris gaudes Abstemius undis ?*

Our Traveller proceeds on his Journey. After changing Horses at *Fondi*, we rode hard towards *Terracina*. On a Hill, to the Right Hand, is seen a large Town called *Monticelli*; and 'tis between the Towns of *Fondi* and *Terracina*, that old Geographers place the antient *Amyclæ*, mentioned by *Virgil* in the tenth *Æneid*:

—— *Tacitis regnavit Amyclis.*

That is ;

“ And, in *Amyclæ* fix'd his silent Reign.

DRYDEN.

Servius, in his Interpretation of this Passage observes, that these *Amycleans*, who, being *Pythagoreans*, were not allowed to kill any Sort of Animals, were destroyed by the Serpents who came out of the neighbouring Lake; these *Amycleans* not daring to make the least Resistance against those Creatures, tho' to save their own Lives. *Inter fundos & Terracinam, oppidum constitutum fuit à Laconibus, qui comites Castoris & Pollucis fuerunt, & ab Amyclis Laconiae civitate, est ei nomen inditum. Lacones itaque isti, quum secundum Pythagoream sectam à cæde omnium Animalium abstinere, quumque, tanquam homines, ex vicinis Paludibus natas serpentes occidere nefas putarent, ab iisdem interempti sunt.* According to other Authors, the Inhabitants of this City having given several false Alarms, as tho' the Enemy were coming upon them, the Magistrates forbid, upon Pain of Death, any Person's making such false Alarms for the future: But the Enemy coming afterwards, and really scaling the City; as no one dared to call to Arms, because of the Prohibition abovementioned, they thereby were all cut to Pieces, and their City destroyed. Be this as it will, no Footsteps are now seen of it; but we are shown the Spot whereon stood the Villa or Country-seat in which the Emperor *Galba* first drew Breath, as *Suetonius* informs us, thus: *Sergius Galba Imperator M. Valerio Messala, & Cn. Lentulo Coss, natus est IX. Kal. Januarii in villa colli supposita prope Terracinam sinistrorsum Fundos petentibus.* Adjoining to this Villa were certain Caverns which are still seen.

1707.
Dec. 20.
NAPLES.
Amyclæ, a
ruined
Town.

The Villa
in which
the Empe-
ror *Galba*
was born.

A little before our Arrival in *Terracina*, I made our Chaises stop at the Pass a Mile from thence, now called the Promontory of *Terracina*, and which I did but just hint at, as we were travelling to *Naples*. This Cape extended antiently quite to the Sea; but *Appius Claudius* cut through it, to continue his Pavement between the Sea and this Mountain. For twenty Paces long, and three wide, 'tis the solid Rock, which has been smooth'd, and serves as a Pavement. The Rock, on one Side, is above an hundred and twenty Foot high, and is cut perpendicularly, from Top to Bottom, like a Wall or Partition. On the Face of it are seen antient large Roman Figures, cut pretty deep, and marked at every Interval of ten, as far as CXX. According to Antiquaries, every Interval or Distance denotes ten Days labour: But a curious, accurate, and learned Antiquary, (says Mr. *Misson*) told me in Rome, that he had measured those Distances, and found most of them unequal. With regard to the Inequality of the Distances taken notice of by the Writer in question, it might be answered, that this was probably owing to the more or less Difficulty which the Workmen met with in cutting the Rock; an Opinion I ground on this Consideration, viz. that the Distances at Top are greater than those at Bottom, the Rock growing ever narrower the nearer it approaches the Top. As to his pretended strong Objection against this Opinion, viz. that in all Probability the Workmen began at Top; I answer, that 'tis as probable to suppose that they first cut the Rock either at Top or Bottom, as might best suit their Purpose; not to mention that the Figures cut here evidently prove that the Workmen

Part of
Via Appia.

Improper
Objection
raised by
Mr. *Misson*.

1707.
Dec. 20.
NAPLES.

Workmen first cut the Foot of the Rock, since the first ten (X) are cut at Bottom ; and the twelfth (the Number CXX) is at Top ; whereas, had they begun to cut the Rock at Top, these Tens (X) must necessarily have been disposed in a different manner : Consequently, Mr. *Misson's* Objection, so far from being strong, destroys itself ; and 'tis my Opinion that, had he well considered all I observed above, he would not have mentioned what he calls a *strong Objection*. By the way, the Artist who cut these different Figures in the Rock, has so well observed the several Dimensions, and different Points of Sight, that they all appear of the same Size, tho' those at Top are much larger than those at Bottom.

Terracina, anti-
ently An-
xur.

We stopt a Moment to take a Cup at the Inn standing at the Foot of *Terracina*, in the old *Via Appia*, and which is likewise the Post-House. We afterwards went to take a View of the Town.

*Imus in oppidulum, & candentes Anxuris arces,
Anxuris à Volscis, à Græcis Trachina dicti ;
Asper enim locus est præruptis undique saxis.*

Its Situa-
tion.

This City was antiently the Capital of the *Volsci*, who called it *Anxur*. Being built on a Rock of pretty difficult Access, the *Greeks* called it, *Trachyna*, which was afterwards corruptedly changed to *Terracina*. Several Authors take Notice of its rugged Situation. *Anxur fuit*, (says *Livy*) *quæ nunc Terracinæ sunt, urbs prona in paludes*. *Silius Italicus* calls it, *Scopulosi verticis Anxur*. *Lucan*, *Præcipites Anxuris arces* : And *Horace*,

Impositum saxis latè cudentibus Anxur.

The Sense is :

“ On the white Cliff where lofty *Anxur* stands.

'Twas first taken and plundered by *Fabius Ambustus*, Anno Rom. 348 ; secondly by *C. Servilius Hala* ; and lastly, was made a Roman Colony, the Year of Rome 424. Its Name is writ *Axur*, (without an *n*) on an antient Medal of *C. Vibius Pansa* ; and under the Empire of *Tiberius*, 20000 Persons were killed there by the Fall of a Theatre. 'Twas also in *Terracina* that *L. Palmarius* the Consul was killed by Order of the Emperor *Adrian*, for having conspired against him. This City, and the Places adjacent to it, must have been exceedingly delightful when it was called *Anxur*, if *Martial* may be credited, who applauds it in several of his Epigrams, particularly in the 51st and 58th of Book X. Here follows the Picture he draws of it, addressed to his Friend *Frontinus* :

*Anxuris æquorei placidos, Frontine, recessus,
Et propius Baias Littoreamque domum,
Et quod inhumana Cancro fervente Cicadæ
Non novere nemus, flumineosque lacus,
Dum colui, doctas tecum celebrare vacabat
Pieridas: nunc nos maxima Roma terit.
Hic mihi, quando dies meus est? jactamur in alto
Urbis, & in sterili vita labore perit, &c.*

That is, (as partly translated by Mr. Addison.)

“ On the cool Shore, near *Baia*’s gentle Seats,
“ I lay retir’d in *Anxur*’s soft Retreats ;
“ Where Silver Lakes, with verdant Shadows crown’d,
“ Diffuse a grateful Chilness all around ;
“ The Grasshopper avoids th’untainted Air,
“ Nor in the Midst of Summer ventures there.

This City is now small, poor, and very thinly inhabited, as are likewise the Places lying round it, tho’ exceedingly fruitful and agreeable. It joins to the ecclesiastical State, and is a Bishop’s See. Its Misery must be owing wholly to the harsh and tyrannical Government of the Priests, who ruin all who are subject to them. The chief Beauty of *Terracina* is the Prospect on the Sea and round the Country. The only Remains of Antiquity found here, are the Ruins of a square Theatre, built on the neighbouring Mountain ; those of the antient Harbour repaired, at a great Expence, by the Emperor *Antoninus Pius* ; and the Temple of *Jupiter*, (others say of *Apollo*) now turned into a Cathedral. This Temple is very spacious, and adorned with several fluted Columns, Cornices, and other Ornaments of Architecture. *C. Postumius C. F. Pollio Architectus* (the Name of the Architect) is still read very distinctly there. Near the Facade or Front, is a Column of white Marble, with the following Inscription :

IMP. CAESAR. DIVI. NERVAE. FILIUS. NERVA.
TRAJANUS. AUG. GERMANICUS. DACICUS.
PONTIF. MAX. TRIB. POT. XIII. IMP. VI.
COS. IV. P. F. XVIII. SILICES SUA PECUNIA
STRAVIT.

We likewise see the Beginning of another, as follows : D D D. N. INVICT. FEL. THEODOSIO. ARCADIO. ET HONORIO. PP. Near this Column is a Pedestal of white Marble, with the following Inscription :

T.

1707.
Dec. 20.
NAPLES.

T. JULIO. AUG. L. OPTATO. PONTIANO. PRO-
CURATORI. ET. PRAEFECT. CLASSIS. TI. JU-
LIUS. TI. F. FAB. OPTATUS. II. VIR.

Other In- On this Pedestal a large Marble is placed, containing a very long In-
scriptions. scription in *Latin*, which is somewhat barbarous, in Praise of *Theodoric*
King of the *Goths* in *Italy*, for his having repaired the Roads which were
overflowed. The Inside of the Temple is supported by sixteen Columns
of Granit; and the Pulpit is a Column (wreathed) adorned with most
beautiful Mosaic, with a large Table of the same kind of Work. By
the way, *Jouvin de Rochefort* affirms, that, on the Walls of this Temple are
some Statues and Greek Inscriptions, the reading and interpreting of which
would be a very hard Task. We may affirm that this Traveller says right,
in one respect, viz. that the reading and interpreting them would be a ve-
ry hard Task, there not being so much as one, nor a single Statue.

Mistake
of *Jouvin*
de *Rochefort*.

Feronia, a The antient Town of *Feronia* stood formerly in the Neighbourhood of
ruined *Terracina*, with its Forest, as *Virgil* tells us in his seventh *Aeneid*.
Town.

— — — *Queis Jupiter Anxurus arvis*
Præsides, & viridi gaudens Feronia luco.

Horace, Satyr V. Book I. places, in the Town of *Feronia*, a sacred
Fountain, where Travellers used to wash their Hands and Mouth.

Ora manusque tuâ lavimus, Feronia, Lymphâ.

Hannibal . *Livy*, who, on all Occasions, calls the Enemies to the *Romans* impious,
abused by perfidious, and barbarous Wretches, affirms very confidently, that *Han-*
the Roman nibal was a false, irreligious, impious Man : *nihil veri, nihil sancti, nullus*
Writers. *Deorum metus, nullum jusjurandum, nulla religio*; and adds, after this shock-
ing Character, that he plundered very wickedly the Temple of the Goddess
Feronia, or *Juno*, whom the People of this Town worshipped under that
Name. *Silius Italicus*, Book XIII. of the second *Punic War*, repeats in
Verse what *Livy* had before declared in Prose.

His fractis Ductor convelli signa Manipulis
Optato letis abitu jubet. Itur in agros
Dives ubi ante omnes colitur Feronia luco,
Et sacer humectat fluvialia rura Capenas.
Fama est intactas longævi ab origine Fauni
Crevisse, in medium congestis undique donis,
Immensum per tempus opes, lustrisque relictum

Innumeris

*Innumeris aurum, solo servante pavore.
Hæc avidas mentes, & barbara corda rapina
Polluit, atque armat contemptu pectora Divum.*

1707.
Dec. 20.
NAPLES.

Such is the Light in which the Romans have set *Hannibal*, that is, as a Man who contemned the Gods. However, the celebrated *Balzac* represented him quite otherwise, in one of his *Latin* Epistles to *Bartholomeus Rhodius*; *Balzac* saying, that he had read, in a more antient Author than *Livy*, that *Hannibal* perceiving a golden Column in the Temple of *Juno-Lacinia*, or *Feronia*, was going to carry it off; when doubting whether it was solid Gold, or only gilt, he drilled it, and was going to take it away. But now *Juno* appearing to him in a Dream, threatned to strike him blind, in case he made any such Attempt. This being a Caution to that General, he caused an Image, representing a Heifer to be cast from the Gold found by him, and set it on the Top of the Column.

Hannibal
cleared of
Impiety.

After changing our Horses again at the Post, we travelled towards *Pi- perno*; and passed near the Place where antiently stood the Town of *Pometia*, whose Inhabitants were drove out by *Tarquin*. There are no Remains of it at this Time. I can easily suppose that this Town gave its Name to the Moor which extends from *Setia* to *Terracina*; and that 'tis now called corruptedly, *Palus Pomptina*, instead of *Palus Pometina*. Be this as it will, 'twas in the Neighbourhood of *Pometia*, that the River *Ufens* ran through the Fen called by *Virgil*, and *Silius Italicus*, *Saturæ Palus*:

Pometia,
a ruined
Town.

*Quà Saturæ nebuloso Palus restagnat, & atro
Liventes coeno per squallida turbidus arva
Cogit aquas Ufens, atque inficit æquora limo,*

Says the latter, Book VIII. of the *Punic* War. This River is now called *Ufens*, a *Portatore*.

Ufens, a
River;
now *Por-
tatore*.

*En volscas secum volvens Amasenus arenas
Obscænum rapido contorquet vortice limum.*

After repassing (over a Bridge) that River,

*Consulis ecce forum occurrit, quod dicitur Appi:
Privernum sequitur Diæ patria alta Camillæ,
Montibus innumeris, castellisque undique septum.*

We arrived at the very same Inn, standing at the Foot of Mount *Piperno*, where we had fared so miserably in our Way to *Naples*. In all Probability we shall be as badly off to Night; a Punishment (many *Italians* would say) we justly merited, for our not devoutly visiting the Prints or Marks made by *St. Thomas Aquinas's* Mule, shown in the Church of the Abbey of *Fossa nuova*.

1707.

Dec. 21.

NAPLES.

A furious

Storm.

We left, very early this Morning, our shocking Inn, in order to have an Opportunity of reaching *Rome* that Night. 'Tis said that Lillies, Narcissus's, and other Flowers grow naturally on the Hill called *Colle-rosso*, and that we there meet with Earth of which very fine Potter's Ware is made; but we saw nothing of all this. Scarce had we travelled three Miles, when a Storm rose on a sudden. We had not yet met with any so violent in *Italy*, that of *Naples* excepted. All the Winds seemed to be let loose; a prodigiously heavy Rain fell; very loud Thunder-claps were heard; and the Lightning was so strong, that we kept our Eyes shut for fear of being struck blind. Spite of the numberless Saints worshipped in *Italy*, our Postilions were at a Loss which to invoke. To add to our Misfortune, not a single House is seen between *Piperno* and *Casa-nuova*; so that we were exposed every where to the Storm, without being able to get the least Shelter.

Farther

Descrip-

tion of it.

This Tempest continued for a full Hour, till the Thunder, roaring with greater Fury than ever, fell, with a most horrid Noise, within ten Paces of one of our Post-Chaises. The poor Horses were so terrified, that they stop'd short, and trembled for a Quarter of an Hour. You'll suppose that we ourselves were not without our Fears. The Person who rode in the same Post-Chaise with me, as well as myself, imagined that his Eye-brows and Eye-lids were burnt by the Lightning which preceeded and accompanied this furious Thunder-clap; immediately after which the Weather became fine again. We now travelled on in better Spirits, leaving Mount *Circello*, antiently the Residence of *Circe*, to our Left.

*Vicinum fugimus montemque, & pocula Circes,
Quæ cantu & virgâ socios mutavit Ulyssis
In pecudes, adimens divinæ particulam auræ:
Nec locus hic solus, nec sola est Itala Circe,
Sirenum ut plures scopuli, sic plurima Circe est.*

Casa Nuova, a Post-house.

Hence we arrived at *Casa Nuova*, a Post-house, where we again changed Horses. Some time after we passed under the little Town of *Setia*, standing on the Top of a Mountain.

*Setia mox surgit saxoso pendula monte,
Undè racemiferos præstanti Nectare colles,
Et Pomptina procul felicia despicit arva,
Quæ vicina palus, magno exsiccata Cethego
Præstitit, & leto vestivit gramine campos.*

As I observed, in my Journey to *Naples*, that the Hills of *Setia* produced antiently excellent Wines; I have nothing farther to add concerning this Town, except that it was made a Colony the Year of *Rome* 372, according to *Livy*, *Velleius Paterculus* and *Frontinus*. From hence we afterwards proceeded to the Ruins of the three Taverns. As this is supposed to be the Place mentioned by *St. Luke* (*Acts XXVIII.*) we are struck with a Kind of Reverence in beholding it, on account of the great *St. Paul*; to meet whom the Christians of *Rome* came as far as this Place, when he was brought Prisoner hither by Order of *Porcius Festus*.

1707.
Dec. 21.
NAPLES.
Setia.

The three
Taverns
mentioned
by *St.*
Paul.

Three or four Miles farther is seen the Town of *Sermonetta*, situated on a lofty Mountain, with a strong Castle.

Sermonetta, a
Duke-
dom.

*Hic alæ apparent nova mœnia Sermonetæ,
Castellumque recens salebroso in monte locatum:
Nec procul hinc surgit furtis infesta latronum
Sylvæ frequens quondam, cæcis famosa latebris.*

'Tis said that this Town was built on the Ruins of the antient *Sora*, On what whilst others declare, that 'twas raised on those of *Sulmo*; not the Native- Ruins Place of *Ovid*, but of another *Sulmo*, placed by *Pliny* in *Latium*. How- built. ever this be, Pope *Paul IV.* made it a Dukedom, and bestowed it on one of his Nephews.

After passing the two small Rivers *Nympha* and *Teppia*, called by the Antients *Nymphæus* and *Astura* or *Stura*, we came to *Casè Sfondrate*, where we were obliged to swear very heartily, in order to get fresh Horses, the Posts being under very bad Regulations in *Italy*; especially for Horses from *Rome* to *Naples*. However, after a long Quarrel, we at last got some.

Nympha
and *Tep-*
pia Ri-
vers, an-
tiently
Nymphæus
and *Astu-*
ra.

*Hinc parvo repetes positas in colle Velitras,
Unde habuit Princeps proavicum Octavius ortum.
Inde Lamum, quod nunc Marii cognomine fertur.*

The whole Country between *Sermonetta* and *Velitri* is flat, open, and al- *Velitri*. most desolate. As we travelled up the Hill towards the last mentioned Town, I observed a great Number of Cellars cut in the Rocks, to keep the Wine cool, much after the same Manner as at *Monte Testaccio* in *Rome*. At last we arrived, but by a very rugged Way, at *Velitri*, where we stopt to dine. I shall here add, to what I before observed concerning this Town, that it gave the *Romans* not a little Trouble; and that, after rebelling several times, 'twas taken in the second Consulate of *L. Furius Camillus*; when its Walls were razed, and its Inhabitants carried to *Rome*, where Part of the Region or District *Trans Tiberim* was allotted them for

1707. their Habitation. A Colony had been sent thither as early as the Year
Dec. 21. of *Rome* 259, according to *Livy*, *Dionysius Halicarnassæus*, and *Frontinus*.

NAPLES. We made a very poor Dinner in *Velitri*; and, at our leaving this Town,
 Impostions of the Custom-house Officers would oblige us to pay a certain Sum for every
 Chaise, Horse and Portmanteau; this being the first Demand of the Kind,
 we had met with in *Italy*. On this Occasion I declared myself, very con-
 fidently, to be an Officer belonging to the Imperial Army, sent to *Rome*
 upon Affairs of Importance; upon which the principal of those Varlets
 made me a very low Bow, saying, that the *Italians* had too much Regard
 for the Emperor's Officers, to demand any Money either of them or of
 their Attendants; a Civility which, doubtless, arose from the Panic they
 raised in the holy Pontiff, at the time when they encamped so near *Rome*,
 and laid waste Part of the Patrimony of *St. Peter*. After going over the
 rough Mountain called *la Fayola*, where nothing is seen but Woods, and
Marino. Herds of Buffalos, we arrived at *Marino*, antiently *Villa Marii*, now be-
 longing to the *Colonna* Family, and a Dukedom. We changed Horses
 here, and afterwards at *Torre di Mezza Via*, this being the last Post.

*Et tandem magnæ septena cacumina Romæ
 Ingredior, non quâ fueram digressus ab urbe.*

We then proceeded through the Gate of *St. Sebastian*, antiently called
Porta Capena, and *Porta Triumphalis*:

*Appia quæ nunc est, antiquis Porta Capena
 Dicta est, Campanos Româ quæ ducit ad agros;
 Deinde Triumphalis, namque illam sæpè subibant
 Veste triumphali Capitolia celsa petentes.*

Part of
Rome,
 quite a
 Desert.

After passing through this Gate, I observed with Astonishment that,
 during a full Quarter of an Hour, we did not meet a single Person, so
 thinly inhabited is this Quarter of the City; it consisting chiefly of Vine-
 yards, Gardens, and Pastures for Cattle. This, indeed, is not the only
 District of *Rome* that is uninhabited; whence I could not forbear reflect-
 ing on the Vicissitude and Inconstancy of human Things, and saying with-
 in myself;

His

*Hic ubi Roma fuit mundi caput ; arbor & herba,
Et multæ pecudes ; sed casa rara manet.
Temporibus primis fuerat Spelunca Latronum,
Quod Cacus, Volscus, rapta Sabina probat.
Sub Papa Claustum Monachorum denique facta est,
Quid sequitur Claustum ? Forsan Eremita erit.*

As I was revolving these Thoughts, and several others, we arrived insensibly in *Spanish Square*, and at the House of Signor *Carlo Bruno* our Landlord. Here we alighted, not a little fatigued, occasioned by our wretched Vehicles, and the paltry Inns found between *Rome* and *Naples*.

C H A P. LIX.

Character of the Romans and Italians. Their valuable Qualities. Saying of the Emperor Charles V. Are passionately fond of the polite Arts, and of their Relations. Their bad Qualities. Their Avarice. Their silly Ambition, and what gives Rise to it. Their Dissimulation, and vindictive Spirit. Story of a revengeful Wretch. Another Story from Camerarius. Wild Jealousy. Religion, Bigotry, and Impiety of the Italians. Character of the People, of the Popes and Romish Clergy, by four celebrated Poets, their Countrymen, viz. Joannes Baptista Mantuanus, Marcellus Palingenius, Quintus Sæctanus, Marlinus Coccaius. Other Romish Authors who inveighed against the Roman Pontiffs and Clergy. Many Popes dethroned. Epigrams of Sannazarius against three of them. Satyr of Joannes Pierius Valerianus against Pope Adrian. The Papal See strongly satyrized by Alciat in his Emblems.

HAVING nothing farther to view in *Rome* ; and as I have communicated to you every Thing I presumed worthy of Notice, you perhaps may not be displeased to take a View of the Character of its Inhabitants, and of the *Italians* in general. This I shall attempt without the least Partiality ; there being no particular Reason which should prejudice me against them. I'll begin with the amiable Part of their Character, which will be soon dispatched ; but its counter-part (which I shall copy from Authors of the greatest Reputation) will be much longer in drawing.

Those who declare that the *Italians* have not one good Quality, must be strangely prepossessed. As to myself, I would gladly do Justice to all Men ;

1707.
Dec. 22.
ROME.
Character
of the Ro-
mans and
Italians.

Their
Good
Qualities.

1707.
Dec. 22.
ROMÉ.
Saying of
the Em-
peror
Charles V.

Men ; and I applaud or blame them sincerely, as I presume they may deserve. The *Italians*, among a great Number of ill Qualities, have some good ones. They are naturally sagacious, as their Exterior seems to intimate ; which gave Occasion to the following Saying of *Charles V.* *The French don't appear wise, and are so ; the Spaniards seem wise, but are otherwise ; the Germans neither appear nor are so ; but the Italians really seem and are wise.* Their Humour is a Mixture of the *Spanish* Gravity and of the *French* Fire ; nevertheless, their Gravity is not without Fire, nor their Fire without Phlegm. When the *Italians* are mask'd at the Carnival, and in the Theatres, they are the greatest Wags and Buffoons under the Sun. But, on all other Occasions, they have too much Wisdom to play the Fool ; and they entertain too good an Opinion of their own Parts, to make themselves ridiculous. In general, they are endued with a solid Judgment, whence most of them, who apply themselves to Politics, excel therein.

Continua-
tion of
their Cha-
racter.

They never laugh at Foreigners, in what manner soever they may appear before them : And tho' the Singularity of their Habit sometimes draws their Eyes, it never excites their Laughter ; on which occasion they show more Wisdom than the other Nations of *Europe*, who ridiculously sneer at all Persons who dress in a different manner from themselves. The *Italians* commonly wear black ; their only Parade and Ostentation being in Horses, Coaches, and a Train of tall Servants. They deprive themselves of a great number of Pleasures which other Nations indulge in ; and the Monies we expend in rich Cloaths and Feasting, is laid out by them in Equipages. Being very wise and discreet, and too politic to neglect their own Business, they are very well qualified to undertake Embassies and Negotiations. They never whisper in Company ; nor speak in a Language which they imagine is not understood by the rest ; they looking upon this to be as unpolite as to whisper. They detest all Games of Chance, declaring that this becomes none but the meanest Wretches ; *Giucoco di mano, giucoco di villano* ; and are so unwilling to exercise their Hands, that they never strike their Servants, but turn them out of doors, or have them carried before a Magistrate, in case of Misbehaviour.

Passion-
ately fond
of the po-
lite Arts,
and of
their Re-
lations.

The *Italians* are passionately fond of Music, Statues, Pictures, and Medals ; these being a great Relief and Entertainment to their melancholy Turn of Mind ; but their Brothers and other Relations are dear to them above all things. They consider them as the chief Friends given them by Nature ; for which reason they gladly employ their Money and Credit, without any Distinction of elder or younger, to make their Fortune. Such are the good Qualities of the *Italians* : Let us now take a View of their bad ones.

Their bad
Qualities.

I shall begin with observing, that they are vastly polite to one another, and especially to Foreigners. However, this is commonly mere Farce. A good Dinner they may hope to get from time to time ; or some such

mean

mean Motive, shall make them pour forth an Inundation of Compliments; and descend to groveling Acts, which no Nation (that I know of) except themselves, will submit to. And, with regard to the Civility they pay one to another, this commonly arises from some Views of Interest; and particularly in *Rome*, where as there are a thousand different Employments to which all may aspire, (since the lowest Ecclesiastick may be a Prelate, the most inconsiderable Prelate a Bishop or Archbishop; the latter a Cardinal, and the Cardinal may rise to the Pontificate) every Person thinks it incumbent upon himself to be exceedingly profuse of Compliments, (which cost nothing) in hopes of thereby making his Fortune by some means or other. Their Civility to Foreigners descends even to the lowest Adulation, so long as they imagine any thing is to be got by them. You need but put them to Trials of every kind; these Words are eternally in their Mouths, in order to prove how ready they are to sacrifice all for your sake: But, unhappily, not the least stress ought to be laid on these Affeversions and Protestations of Friendship, they being excited wholly by Views of sordid Interest; so that there is no Possibility of contracting a solid Friendship with a Nation, among whom so little Sincerity is found.

Their Avarice is excessive; and their Sobriety (which they cry up) is not so much a Virtue among them, as an Effect of the shameful Passion just mentioned. Whenever we treated an *Italian* with a Dinner or Supper, he devoured his Victuals rather than eat them, and drank in proportion; and I have known more than One, who, after cramming himself till he was ready to burst, subsisted at home, during the Remainder of the Week, merely on a little Bread and Fruit. However, were none but the lower sort of People avaricious, this would be tolerable; but 'tis certain that Persons of the highest Rank are equally so; especially in the Capital, where nothing is procured except by dint of Money.

1707.
Dec. 22.
ROME.

Omnia Romæ
Cum pretio: Quid das, ut Cossus aliquando salutes?
Ut te respiciat clauso Vejento labello.

JUVEN. Sat. III.

That is;

“ This is a common Vice; tho’ all things here *
“ Are sold, and sold unconscionably dear.
“ What will you give that *Cossus* may but view
“ Your Face, and in the Croud distinguish you;
“ May take your Incense like a gracious God,
“ And answer only with a civil Nod?

DRYDEN.

* In *Rome*.

One

1707.

Dec. 19.

ROME.

Their fil-
ly Ambi-
tion.

One Circumstance which contributes to this general Covetousness, is the Dearness of all things in *Rome* †; Fruits, Herbs, and such like trifling Matters excepted: Besides, all Persons in general, not excepting the poorest Sort, have the silly Vanity to appear richer than they really are.

————— *Sed Romæ durior illis*

Conatus : magnò hospitium miserabile, magnò

Servorum ventres, & frugi cænula magnò.

Fistilibus cænare pudet, quod turpe negavit

Translatus subitò ad Marfos, mensamque Sabellam,

Contentusque illic veneto duroque cucullo.

Hic ultra vires habitus nitor : hîc aliquid plus-

Quàm satîs est ; interdum aliena sumitur arca.

Commune id vitium est : hîc vivitur ambitiosâ

Paupertate, &c.

Idem. ibid.

That is ;

“ At *Rome* ’tis worse, where House-rent by the Year,

“ And Servants Bellies cost so devilish dear ;

“ And Tavern-Bills run high for hungry Cheer.

“ To drink or eat in Earthen-ware we scorn,

“ Which cheaply Country-Cupboards does adorn,

“ And coarse blew Hoods on Holy-days are worn.

“

“ But here, attir’d beyond our Purse we go,

“ For useless Ornament and flaunting Show :

“ We take on trust, in Purple-Robes to shine ;

“ And poor, are yet ambitious to be fine.

DRYDEN.

Let me add, that this ridiculous Ambition arises from their esteeming nothing except Riches ; from their not valuing Merit and Virtue, unless set off with Wealth ; and their looking upon a poor Man, tho’ ever so honest, as the Outcast of Society, and consequently fit for nothing.

† Methinks this apologizes at once for the Frugality (for I would not term it, with Mr. de Blainville, *Avarice*) of the People of *Rome*. When Persons in very low Circumstances are careful of their Money, this, so far from being a Vice, is surely a most laudable Virtue.

Da

*Da testem Romæ tam sanctum, quam fuit hospes
Numinis Idæi : procedat vel Numa, vel qui
Servavit trepidam flagranti ex æde Minervam,
Protinus ad censum ; de moribus ultima fiet
Quæstio : quot pascit servos ? quot possidet agri
Fugera ? quam multâ magnâque paropside cænat ?
Quantum quisque suâ nummorum servat in arcâ,
Tantum habet & fidei : jures licet & Samothracum
Et nostrorum aras, contemnere fulmina pauper
Creditur, atque deos, diis ignoscentibus ipsis.
Quid, quod materiam præbet causasque jocorum
Omnibus hic idem, si fæda & scissa lacerna,
Si toga sordidula est, & ruptus calceus alter
Pelle patet ; vel si consuto vulnere crassum
Atque recens linum ostendit non una cicatrix.*

That is ;

“ Produce a Witness of unblemish'd Life,
“ Holy as *Numa*, or as *Numa's* Wife ;
“ Or him who bid th' unhallowed Flames retire,
“ And snatch'd the trembling Goddess from the Fire :
“ The Question is not put, how far extends
“ His Piety, but what he yearly spends :
“ Quick, to the Business ; how he lives and eats ;
“ How largely gives, how splendidly he treats :
“ How many thousand Acres feed his Sheep ;
“ What are his Rents, what Servants does he keep ?
“ Th' Account is soon cast up ; the Judges rate
“ Our Credit in the Court by our Estate.
“ Swear by our Gods, or those the *Greeks* adore,
“ Thou art as sure foresworn as thou art poor :
“ The Poor must gain their Bread by Perjury ;
“ And even the Gods that other Means deny,
“ In Conscience must absolve 'em when they die.
“ Add, that the Rich have still a Gibe in store ;
“ And will be monstrous witty on the Poor :
“ For the torn Surtout, and the tatter'd Vest,
“ The Wretch and all his Wardrobe are a Jest :
“ The greasy Gown, sullied with often turning,
“ Gives a good hint, to say, *The Man's in Mourning* :

}

1707.
Dec 22.
ROME.

" Or if the Shoe be ript, or Patches put ;
" He's wounded ! See the Plaister on his Foot *.

DRYDEN.

Their
Diffimu-
lation.

Their
Spirit of
Revenge.

Story of a
most
horrid
vindictive
Wretch.

A Story
from
Camerarius.

As to Diffimulation, no Nation in the World are such consummate Hypocrites as the *Italians*. They dissemble so much in all their Words and Actions, that not the least Credit ought to be given to them. Frequently, at the very instant they are fondly careffing you, 'tis then they would gladly stab you to the heart. Revenge is one of their darling Passions. Being exceedingly prudent, they will be sure never to offend ; but, on the other hand, should a Person offend or injure them, they certainly never pardon him, not even fifty Years after. We ought especially to be upon our Guard, if, after putting one of their Fingers into their Mouths, they add those Words: *Lo mi pagerai* ; " You shall pay me ; or I'll be revenged of you." One of the political Maxims of this Country is, that Revenge must be taken, lest worse should ensue ; so that they falsely interpret the Motto engraved on the Coin of Pope *Innocent XI. Melius est dare quam accipere*. " 'Tis better to give than to receive." The Effects of this cruel Passion are carried to such Heights, that they poison the very Rats and Mice in an Enemy's House. Every body has heard the History of the Wretch, who pretending to be reconciled to One who had offended him, invited him to receive the Sacrament with him, on a solemn Festival, in Token of his sincere Reconciliation ; but that after both of them had received, the villainous Wretch in question stabbed the other, in cold Blood, as they were coming out of Church. What a Wretch must that be who could perpetrate so horrid an Action ! *Camerarius* gives us such an Instance of the cruel Vengeance, taken by the *Italians*, as must strike all Persons with Horror †. A *Milanese*, says he, having quarrelled with an old Friend, endeavoured to revenge himself, but in vain, during ten Years : However, being at last reconciled by their common Friends, they began to visit again, and converse freely together as before. The Person who fancied himself injured, invited the other, in the most amicable manner, to spend some days with him at his Country-house ; and his Friend accepted the Offer, not remembering the Maxim, *That we should never trust a reconciled Enemy*. Accordingly, 'twas not long before he had reason to repent of his Invitation ; for, the second day after their Arrival in the Country, walking in a little Grove at the End of the Garden, and conversing together ; the supposed injured Person taking his Opportunity, fell on the other behind, and drawing forth his Dagger, swore he would murder him, in

* I am persuaded, that the Poor and Unfortunate meet with much the same Treatment from the Wealthy, (in all Countries where there are Rich and Poor) as *Juvenal* declares, Persons in unhappy Circumstances at *Rome*, met with from the Grandees in his Time.

† *Meditat. Hist. Cent. 1. Cap. 84:*

in case he did not obey his Commands. 'Twas to no purpose that the other reminded him of their ancient Friendship, which they had so lately renewed by a solemn Reconciliation: The Wretch was obdurate as a Rock; so that the Other, for the sake of saving his Life, was forced to comply with the Injunctions of the Villain; which were, to deny his God, and renounce all Hopes in his Mercy. The unhappy Man had no sooner done this, (he being forced to employ numberless blasphemous Imprecations on the occasion) but that execrable Wretch, or rather Devil incarnate, stabbed him to the Heart: After which, to compleat the Measure of his Vengeance, he boasted among his Acquaintance, that he had had the Satisfaction to destroy his Enemy's Soul, as well as his Body, at one and the same time. I know that the *Spaniards* are extremely vindictive; and that they, (no more than the *Italians*) ever pardon an Injury: But then the Vengeance taken by the former is more generous; most of them seeking it Sword in hand, and not sily and treacherously. Be this as it will, both have adopted the following Maxim, viz. *That Revenge is sweeter than Life.*

1707.
Dec. 22.
ROME.

*At vindicta bonum vitâ jucundius ipsâ,
Protinus & nostro (quid plus velit irâ?) necare
Arbitrio, dulce est.*

But 'tis certain, that this Thirst of Vengeance is a Contrast to the Generosity of a noble Soul; and that none but weak, narrow Minds, (as those of Women) give into the Excess of this Passion, as *Juvenal* observes, in his Thirteenth Satire.

The Thirst of Vengeance mean.

*Quippe minuti
Semper & infirmi est animi exiguique voluptas,
Ultio. Continuo sic collige quod vindictâ
Nemo magis gaudet quàm fœmina.*

That is;

— “ Revenge, which still we find
“ The weakest Frailty of a feeble Mind.
“ Degenerous Passion, and for Man too base,
“ It seats its Empire in the Female Race,
“ There rages; and, to make its Blow secure,
“ Puts Flattery on, until the Aim be sure.

CREECH.

Ovid himself, tho' so great a Lover of the Fair, declares an enraged Woman to be more furious than any thing in Nature. This polite Poet writes as follows, in his second Book *De Arte Amandi*:

4 A 2

Sed

T R A V E L S

*Sed neque fulvus aper media tam sævus in ira est,
Fulmineo rapidos dum rotat ore canes :
Nec iea, cum catulis lactantibus ubera præbet,
Nec brevis ignaro vipera læsa pede ;
Fæmina quam socii deprensâ pellice læti
Ardet : & in vultu pignora mentis habet.
In ferrum flammæque ruit : positoque decore
Fertur, ut Aonii cornibus icta Dei.*

That is ;

“ But not the foaming Boar whom Spears surround,
“ Revenging on the Dogs his mortal Wound ;
“ Nor Lionsess, whose Young receives the Breast,
“ Nor Viper by unwary Footsteps prest,
“ Nor Drunkard by th’ Aonian God possest ;
“ Transcend the Woman’s Rage, by Fury led,
“ To find a Rival in her injur’d Bed.
“ With Fire and Sword she flies ; the frantic Dame
“ Disdains the Thoughts of Tenderness or Shame.

Their
mad Jeal-
ousy.

But of all the violent Passions, none occasions the shedding of more Blood in *Italy*, than Jealousy. The *Italians* are jealous for a Trifle ; and the least Suspicion will rouse them to Fury. One of your Dukes of *Somerset*, and several other Foreigners of Distinction, found the dreadful Consequences of that Passion. Its bloody Effects, in this Country, in all Ages, show the Heights to which its Inhabitants carry it. A mere nothing shall alarm them ; and the slightest Suspicion is, to them, the most glaring Truth. They take umbrage particularly at Foreigners and Ecclesiasticks, who are suspected to make Husbands sometimes pay for the Restraint put upon the Clergy, viz. their being commanded to lead a Life of Continence. Hence it is that they confine their Wives, and keep them in a sort of Captivity ; not considering that this frequently is of bad consequence. But here an *Italian* will object ; that the *French*, the *English*, and other *Europeans*, who allow their Wives full Liberty, thereby run great hazard of being injured in their Honour. I answer, that other Nations enjoy a thousand innocent Pleasures, of Conversation and Friendship, which the *Italians* can never taste ; a Circumstance owing to the ridiculous Confinement to which they subject their Wives and Daughters ; not to mention, that the Nations in question chuse to run some little hazard on this occasion, whilst they enjoy a thousand Delights in other respects ; rather than seek for an imaginary Security, purchased with eternal Watchings, Cares, and Fears. To this let me add ; that this unjust Constraint, so far from heightning the Virtue of their Wives, inspires them with a Desire of Revenge, for the Tyranny

Tyranny exercised over them. 'Tis certain that the *Italian Women* are more vicious than those of other Nations; they not waiting for a Multitude of little Preludes, before they plunge into Guilt; but immersing themselves at once into it, like the Brutes, the moment they and their Lovers are got privately together. For notwithstanding that these Women are watched like so many *Argus's*, they yet are cunning enough to overreach their Husbands.

1767.
Dec. 22.
ROME.

As to the Religion of the *Italians*, some believe too much, and others too little. *Italy* is a Country of Knavery and Superstition, and abounds with Persons who pry as far as possible into Nature, and believe nothing more; as likewise with consummate Bigots, who blindly credit every thing told them. Several of the former have writ (and still write) concerning the Immortality of the Soul, of which they have no notion; it being a certain Maxim, that one of the first Motives which prompts them to write on this Article, is their Doubt concerning it: Not to mention, that all their Compositions of this sort are so very weak, that 'tis impossible they should persuade their Readers of the Reality of what they write about: So far from it, these Pieces are drawn up in such a manner, as rather inclines to universal Scepticism. *Scaliger* used to say, that an *Italian* is a Christian only for his Conveniency.

Their
Religion.

With regard to Bigottry, the *Italians* are such Slaves to it, that they are perpetually the Dupes of Priests and Friars, whose Artifices, tho' often so gross, they never see through. These blindly believe, that, provided they make God, or some Saint, their Heir, *i. e.* provided they leave their Possessions to some Convent, or build a Church in their Life-time, the Sins and most enormous Crimes committed by them will be pardoned. But what advantage can arise from the bestowing Money, when the Possessor is no longer able to use it? The only acceptable Sacrifice to Heaven is a pure Heart.

Their
Bigottry.

*Quid juvat argentum, cum non licet amplius uti,
Extremâ in tabulâ superis donare, Deusque
Esto heres dicas? Renuunt patrimonia Divi,
Fœnora quæ sapiunt; quamquam Fraterculus omnis
Piscator, cælo adscribat, geniisque beatis;
Expiet & fœdæ quæcumque piacula vitæ,
Crimine si partum moriens legaveris assem
Cœlitibus: Miseri quantum falluntur avari!
Marmore quæ pario fabricatis templa, cruorem
Et lacrymas redolent, venis quem pauper apertis,
Expressitque olim madido Provincia vultu.
Hinc est quod sacræ feriuntur fulmine turres,
Et sua flammigero sordent delubra tonanti.*

*Mentibus humanis, vestroque altaria corde
Instaurare juvet, fulvo potiora metallo:
Hæ sunt, quas habitat præsentia Numinis, Aræ.*

But

1707.

Dec. 22.

Rome.

But notwithstanding this Bigotry, they are often exceedingly impious ; of which permit me to mention two or three Instances, among a Multitude that might be given. A certain rich, but miserly Trader, going into a Church to pray, gave a *Giulio* to a poor old Man, who was asking Alms at the Door of it. The Beggar, who very seldom had such a Piece of Money bestowed upon him, called for ten thousand Blessings from Heaven upon his Benefactor ; and wished, among other things, *that a Legion of Angels might carry his Soul to Paradise*. To which the rich Man made no other Answer than this : *Più tardi che può essere* ; “ As late as possible ; ” he valuing more the Riches of this World than the Joys of Heaven. Another who was just expiring, hearing the Priest (who was exhorting him to make a pious End) read a Prayer, wherein the following Words were frequently repeated, *Egredere anima pia*, &c. “ Enter, O pious Soul, in- “ to the Joys of thy Lord ; ” replied every time, *Pián Piáno, Anima mia, Pián-Piáno* ; “ Softly, my Soul, softly ; ” so afraid was he that his Soul would take its Flight too soon. A third, who also was near his End, desired to receive the Sacrament ; and as the Priest was making him repeat the following Words ; *Domine, non sum dignus ut intres sub tectum meum* ; “ Lord, I am not worthy that thou shouldst come under my Roof ; ” the three last Words of which stand thus in *Italian*, *à casa mia* ; “ In my “ House ; ” The dying Man cried out two or three times ; *Non è casa mia, è casa da pigione* ; “ ’Tis not my House ; I’m but a Lodger.” So true it is, that the *Italians* will joke even on the most sacred Things, and on the most serious Occasions *.

Dec. 23.

Character
of the Ita-
lians by
four of
their
Country-
men.

Their
Character
by Joannes
Baptista Man-
tuanus.

Don’t imagine, Sir, that the above Character of the *Italians* was dictated, in any manner, by Prejudice. Being sensible that nothing can be more unworthy of the human Mind, I do all that lies in my power to divest myself of it. To convince you still more of the Truth of the above Characters, I will quote (not *Lucilius*, *Horace*, *Persius*, *Juvenal*, and other ancient Authors, who inveighed so greatly against the Vices of the *Italians* and *Romans* of their Age) but four modern *Italians*, who have set forth the abominable Practices of their Countrymen in the strongest Light, and with greater Strength and Energy than any Foreigner could have done. The four Writers in question were excellent Poets, zealous for Truth, abhorring Vice, and bold in their Expressions. I’ll begin with *Joannes Baptista Mantuanus*, a *Carmelite* ; a Man of an irreproachable Life ; he being beloved and caressed by all the *Italians*, (Men of Virtue) his Contemporaries ; and an

* In my humble Opinion, a few Instances, such as these given by Mr. *de Blainville*, ought not to determine the Character of a Nation ; since parallel ones might very possibly be produced in all. Farther, the Irreligion and Impiety of the *Italians* might be accounted for, (partly at least) from what Mr. *de Blainville* himself has hinted at, *viz.* That as Religion is dressed so very superstitiously in their Country, and with so farcical an Air ; the daily Sight of this may very naturally prejudice Multitudes against Religion in general, and make them conclude the whole to be a State-trick.

an Eye-witness to every Thing related by him. He flourished in the fifteenth Century, and has writ more than any Poet antient or modern. Among other Works of his, is one entitled, *De suorum temporum Calamitatibus*: "Of the Calamities of the Age in which he lived;" wherein he complains of the abominable Vices of the *Italians*; and declares, (among other Particulars) that to them are owing all the Havock made by the *Turks* in their Country, as well as the several other Calamities with which Heaven afflicted it. This is an admirable Performance, of which the following is a Specimen; wherein the Poet charges his Countrymen with being lost to every Virtue, and with plunging into Vices of every Kind; and declares that the Clergy were most abominable Hypocrites.

1707.
Dec. 23.
ROME.

*Cogimur istius mala tempestatis, & alto
Egressas Erebo furias, turpique fugatam
Virtutem exilio, & varias percurrere clades
Ob scelera immixtas terris; artemque docere
Quæ premat ætherei flagrantem principis iram.*

*Quippe ubi nec superum pietas, ubi nulla tonantis
A scelere humanas prohibet reverentia mentes,
Et virtus vitio urgenti dare terga coacta est,
Ira Patris Divûm fremit indignata furensque
Evocat ex altis Erebi fornacibus atram
Progeniem: horrifera genus implacabile mortis.*

*Præva regunt Italos, scelerumque licentia regnat.
Religio contempta jacet; spretusque Deorum
Cultus abit: tritaque Fides jam pallida veste
Infirmis titubat pedibus: pessumdata legum
Majestas: tot: monstra pios immania mores
Invasere: silet probitas: pudor exulat: alas
Explicat ad limen Pietas reditura paternum.
Vilis, & attrita virtus in veste, relictis
Urbibus egrediens loca per deserta vagatur:
Solaque nam merces laus, gloria, fama, triumphus,
Gaudia, pax, successus, honor, reverentia, cultus,
Majestas, favor, imperium, populique secures
Virtutum comites olim dum pinguia curvo
Jugera scindebat Consul Romanus aratro,
In scelerum fugere domos. Dolus, arma, rapina,
Furta, venena, neces, veneres, injuria, fraudes,
Insignes celebrant solemnibus laude triumphos.*

*Hi quoque qui nomen de Religione superbum
Usurpant, quamquam sanctis à patribus ortos*

T R A V E L S

*Se jaſſent; ovium molli ſubvellere, fraudes
Mente Lycaonias ſervant, & crimine ſordent
Quod ſpeciem virtutis habens ſcelus omne colorat.
Qui prece ſollicitant ſuperos, multoque per omnes
Thure litant Aras veniam pacemque precantes.
Inviſi ſuperis, ſædaque libidine olentes,
Heu fruſtra inceſtis iterant ſacra orgia dextris !*

*Parce igitur pro Gente tua tabeſcere vates;
Pone preces, ambire Deos & ſidera noli:
Tempore namque iſto vitio datur eſſe pudicum:
Eſt ſcelus eſſe pium: Sæcli hæc eſt gloria noſtri.
Uſque adeò inviſa eſt probitas, odioſaque virtus.*

By Mar-
cellus Pa-
lingenius.

No zealous Proteſtant ever declaimed with greater Boldneſs, or more forcibly againſt the Vices of the *Italians* in general, and thoſe of the Church of *Rome* in particular, than this Friar. Let us now hear another *Italian*, a Man of Honour, a good Catholic, and a fine Poet; I mean *Marcellus Palingenius*, Author of a beautiful Poem, entitled *Zodiacus Vitæ*, a Work highly eſteemed by all the *Literati*. This Author was of *Ferrara*, and lived in the ſixteenth Century. Exaſperated at the horrid Actions committed in his Time in *Italy*; and eſpecially at the Depravity and ſhocking Exceſſes of the Clergy, he wrote the Poem in queſtion; and dedicated it to his Sovereign, *Hercules* Duke of *Ferrara*, a learned Prince, and a Friend to Truth and Virtue. Accordingly Prince *Hercules* indulged both our Poet and his Work a moſt gracious Reception, and protected both of them ſo long as he lived. This our Author ſeems to hint at in his Dedication, when he writes thus: *Nam quem alium Patronum in tota Italia invenire poſſum, cui Muſæ cordi ſint? qui carmen ſibi oblatum aut intelligat, aut examine recto expendere ſciat? O corruptiſſima tempora! Quid mihi cum Principe qui alienis oculis videt? Ore loquitur alieno? Illum volo qui per ſe poſſit curvum diſcernere recto, qui virtutem & veritatem diligat, ſuoque Patrocinio tueatur, ne ſtudioſis viris præſidium deſit, & locus ad quem confugere valeant. Talem igitur cum te eſſe omnes prædicent, Dux illuſtriſſime, audacter ad te profeſtus ſum.* However, after *Hercules* and our Poet's Decease, the Inquiſitors cauſed the Body of the latter to be dug up and burnt, on Account of the very ſevere Things written by him againſt the Priests and Monks. Here follows the Senſe of ſome of his Verſes, levelled at the Clergy.

“ Let no Friar or Priest enter your Doors. Shun them as you would
“ Infection. They are the Peſts of Society; Wolves in Lambs Cloath-
“ ing; worſhipping God not from ſacred Motives, but merely for
“ Lucre-fake. They craftily deceive the ignorant; and, under the Cloak
“ of Religion, commit a thouſand abominable Actions. They are Ra-
“ viſhers, Adulterers, Cormorants, and put to Sale ſpiritual Things.
“ They

“ They invent numberless pretended Miracles, merely to deceive the
 “ Vulgar, and extort Money from them. Hence a Multitude of super-
 “ stitious Practices, which the Deities cannot but laugh at. These Ro-
 “ misb Ecclesiastics, were there no Profit, would deny God, and not mi-
 “ nister at his Altars. Drive therefore away these Impostors from your
 “ Houses, and let them not, under the specious Veil of Piety, debauch
 “ your Wives.

1707.
 Dec. 23.
 ROME.

L I B. V.

*Si tibi suspecta est uxor, dubiique pudoris,
 Non habeas pulchros famulos, pulchrosve sodales :
 Sed tua præcipuè non intret limina quisquam
 Frater, vel Monachus, vel quavis lege Sacerdos ;
 Hos fuge : pestis enim nulla hac immanior : hi sunt
 Fæx hominum, fons stultitiæ, sentina malorum,
 Agnorum sub pelle Lupi, mercede colentes
 Non pietate Deum : falsa sub imagine recti
 Decipiunt stolidos, ac Religionis in umbra
 Mille actus vetitos, & mille piacula condunt.
 Raptores, moechi, puerorum corruptores,
 Luxuriæ atque gulæ famuli, cælestia vendunt :
 Heu quas non nugas, quæ non miracula fingunt,
 Ut vulgus fallant, optataque præmia carpant ?
 Inde superstitio, & ludibria plurima manant
 Quæ Dii, si sapiunt, rident, renuuntque videre.
 Deme autem lucrum, superos & sacra negabunt.
 Utilitas facit esse Deos, quâ nempe remotâ,
 Tempia ruent, nec erunt Aræ, nec Juppiter ullus.
 Hos Impostores igitur, vulpesque dolosas,
 Pelle procul ; quantumque licet tua janua vitet,
 Namque sibi, non cælicolis hæc turba ministrat :
 Pelle procul, ne te probitas simulata, maritum
 Caprarum efficiat, &c.*

The third modern Italian I shall mention, who inveighs against the
 Vices of his Countrymen, is the celebrated *Quintus Seetanus*. His true
 Name is *Monignor Sergardi*, a Gentleman of *Sienna*, of an antient Family,
 and Auditor to Cardinal *Ottoboni*. I have praised this Writer elsewhere.
Seetanus found the Secret to form to himself a particular Style, from the
 different Ones of *Horace*, *Juvenal* and *Persius*. This excellent Poet is still
 living ; and tho' he seems to have made *Abbate Gravina* the principal Ob-
 ject of his Satyrs, he yet lets slip no Opportunity of attacking and boldly
 satyrizing the Vices of the modern *Romans*, without sparing the High any
 more than the Low. In his four first Satyrs, he ridicules *Abbate Gravina*,
 for his Atheism, his Vanity, his pretended Knowledge, and his silly Am-
 bition

Dec. 24.
 By *Quin-
 tus Seetanus*.

1707.
Dec. 24.
Rome.

bition in aspiring to the Purple. He declaims very elegantly, in the fifth, against indolent speculative News-mongers, who arrogantly pretend to settle (in Coffee-houses) the Interests of the several Princes of *Europe*; he also censures many Persons, of various Conditions, well known in *Rome* for their Vices. In his fourteenth Satyr, he thus lashes the Inhabitants of *Rome* in general. He declares that *Brutus*, *Cato*, *Fabius*, and other illustrious *Romans* of Antiquity, would look upon them as spurious, and this very justly; forasmuch as that the modern *Romans* are a pusillanimous Set of Men, who dare not draw the Sword, and therefore should take up the Distaff. That now they spend their whole Time in Chariots, Gaming and Brothels; are the most errant Dissemblers, Betrayers, and not ashamed to cringe to Servants.

*Romulides nostros Brutus, Torquatus, & asper
Ore Cato, Fabius, Curius, fortisque Camillus
Degeneres spuriosque vocant; illosque recensent
Albanos inter cives, equitesque sutrinos:
Et meritò; nec enim Romano sanguine cretum,
Et genus Assaraci credam, Martisque nepotem,
Qui nunquam timidum vaginâ liberat enssem,
Alligat & tunicæ capulum, ne lædere quemquam
Sponte sua properet cuspis male sana duello.
Vecordes animæ! lateri discingite ferrum
Atque aptate colos. Virtus Romana, Quadrigæ
Aleaque, & fædo traductæ in fornice noctes.
His utinam contenta foret! sed pectore virus
Condere, & in labro risus disponere: Amicum
Fallere, adulari: servos, & vilia quæque
Mancipia obsequiis, & turpi lambere palpo,
Nemo magis callet, quam vos.*

Other
Verses of
this Poet.

This admirable Poet, after censuring, in the noblest Numbers, the Vices of the *Italians* in general, and those of the Inhabitants of *Rome* in particular satyrizes the Women of it. The fifteenth Satyr is entirely on this Subject. Here follows some Lines from it; the Substance of which is this: "How shockingly expensive is that Woman! her whole
" Estate hangs at her Ears, her Portion lies in her Bosom, and she wears
" her Patrimony on one Finger. She quaffs inordinately; her Luxury is
" boundless; Trinkets must be sought for from the Extremities of the
" Earth, and these she values only on account of their high Price, and
" the Difficulty in procuring them. She despises the Manufactures of her
" own Country, and values none but foreign ones; her only Study is to
" appear, in a splendid foreign Habit, in order to strike the Eyes of her
" Gallants.

“ Gallants. But her Husband scarce enjoys half her Person. She has
 “ large Trunks, which accompany her every where, filled with the richest
 “ Clothes. She delights in applying the white and red to her Cheeks,
 “ and appears for ever with a new Face, especially on Festival Days, &c.

1707.
 Dec. 24.
 ROME.

*Nonne vides quanto lascivuit prodiga sumptu
 Fœmina, nec sentit pereuntis damna crumenæ ?
 Pendet ab auriculis census, totâque flagellat
 Dote sinum, & digito patrimonia portat in uno :
 Pocula, si posset, biberet famosa canopi
 Qualibet in cænâ, ruetaret & ebria regnum.
 Nulla modum servat, noster nec sufficit orbis
 Luxuriæ : Mauris, nigrisque petuntur ab Indis
 Frivola, non alio titulo placitura Maritæ,
 Quam quod difficile veniunt, & pluris emuntur.
 Sint meliora licet radio contexta Latino
 Serica, vilescunt, atque ipsum temnitur aurum,
 Ni pretiosa feros oleant segmenta Britannos,
 Aut Gallos. Satis est. Peregrino Syrmate verrit
 Ecce pavimentum, votisque optata Procorum
 Ambulat ingenti mulier Pigmæa cothurno ;
 Et studet impositis vittis, nitidisque mitellis
 Ædificare caput. Sed cùm majuscula nupta
 Intravit geniale Thorum, de conjuge tantâ
 Dimidium infelix vix stringit nocte maritus :
 Altera nam prælis pars conditur, altera capsis ;
 Pars quoque vicinâ comitur, suiturque tabernâ,
 Aut prostat latis populo palpanda canistris,
 Pixidibusque cubat facies. Da basia caræ
 Uxori Marcelle tuæ ; sed longius uxor,
 Fiet proximior, Batavis cùm venerit undis
 Cymba gravis luxu, nostrisque onerata favillis.
 Expectanda tibi mox est Albaria, pellem
 Quæ liniat, speculum judex, Ancillaque prima
 Secreti custos, tortique novacula fili.
 Nil, ubi desierit, cognosces forsan amatæ.
 Conjugis effigiem ; quamquam mutatur in horas ;
 Et si festa dies jubeat, Latîæque kalendæ,
 Induit en vultus alios, frontemque recentem,
 Atque oculos : Facie nunquam dormitur eâdem
 Quâ cenare solet. Miserum sic mille figuris
 Unica te cruciat numerosa Pellice conjux.*

1707.
Dec. 26.

ROME.
By Merli-
nus Coc-
caius.

Let us now hear another celebrated Poet, of *Mantua*, (a City famous, in all Ages, for eminent Bards.) The Author I mean is the delightful *Merlinus Coccaius*, called otherwise *Theophilo Folengi*, Son to a Patrician of *Mantua*. Our *Coccaius*, after studying Philosophy under the renowned *Petrus Pomponatius*, in *Bologna*, embraced a Monastic Life, in a Convent of *Benedictines*. He died *December 9, 1554*; the following Distich (in which 'tis hinted that *Greece* need not boast so greatly in *Homer*, forasmuch as, that *Mantua* had given Birth to two such Poets) was written in his Honour.

*Græcia, quid Latio vix unum obtendis Homerum ?
Una duos numerat Mantua Mæonidas.*

His Works are greatly esteemed, and sought after by the Learned, not only of *Italy*, but of all *Europe*; particularly his *Macaronic Poem* * of *Baldus*, in twenty five Books. This excellent Poet therein satyrizes very boldly the evil Practices of the Clergy; their Frauds, Hypocrisy, Avarice, and Ignorance, as likewise bad Magistrates, and the depraved Manners and Vices of his Countrymen. The following Verses are borrowed from the Poem above cited, wherein he does not scruple to tell the Pope and his Agents the boldest Truths; for, after introducing *Tisiphone*, *Megara*, and *Alecto*, contending before *Pluto*, with regard to which of them had brought the most grievous Calamities upon Mankind; he supposes the first to affirm, that there were no Antidotes against the Poisons she poured forth: That the Ambition of the Popes had caused all these Evils: That herself, and the other Furies extended their Malice to the Temples, in which nothing but Contentions were heard among the Clergy, who filled their

* As Mr. de Blainville has not explained the Nature of *Macaronic Verses*, nor given a Specimen of any truly such; what follows may not be displeasing to some of our Readers. *Macaronic Poetry* is a Mixture of *Latin* and *Italian Words*, which have a *Latin Termination*, and is so called from its being supposed to resemble (as being a Mixture) the *Italian Maccheroni*, these being composed of Flower, Cheese and Butter. Here follows an Extract from the *Macaronic Poems* of *Merlinus Coccaius*, and in which a Companion of *Baldus* thus expatiates on his Misery.

*Undique sum factus derisio, nausea, scornus,
Non mancant homines me consiliare scientes,
At mancant homines, heu! me ajutare volentes.
Omnes sunt medici, sua sed medicina negatur:
Omnes compagni, sed non compagna scudella est.
Sum felix, quisquam pro me vult ponere vitam;
Sum pauper, nemo pro me vult ponere robbam.*

The above Lines are from *Opus Merlini Coccaii, Poetæ Mantuani, Macaronicorum*. The first Edition was in 1520. Our celebrated Comedy entitled *Ignoramus*, is partly in this Taste. Some affirm *Coccaius* to have been the Inventor of this Kind of Verse.

Granaries

Granaries with Corn, and their Cellars with Wines, and employed these to luxurious Purposes; they not bestowing any Thing on the Poor, the Widow or Orphan; but giving a Loofe to Venery, and other Vices.

1707.
Dec. 25.
ROME.

*Audite ô Baratri, vel lurida Numina mortis
Quantum Tefiphone potuit suadere malorum.
Prætermittamus rixas, cædesque cruentas
Quas ante adventum Christi, legemque salutis,
Roma volutavit toties sibi facta flagellum;
Sum modò quæ doceo nigrum miscere venenum,
Nec mea salvificas metuunt Aconita Thriacas.
Id pompæ ambitio facit exercere Papalis;
Maxima Pontificum libertas, maxima rerum est
Pernicies, si quando meam intromittere caudam
Possum, ne sanctis meritis nutuque columbæ *
Ad sublime sui culmen moveatur honoris,
Jus cedit, rapiuntur opes, templique supellex;
Nostra fremit rabies, nosterque solutus ab orco
Per sacra livor edax, & Erynnis templa vagatur.
Erumpunt iræ, verbosaque jurgia, lites,
Insidiæ, frendensque animus, Altaria squellent,
Undique propatulas demittit Aranea telas,
Et nullo testas velamine cernitis Aras.
Jugera lata ferunt fruges, augentque quotannis
Divitias, implent cellaria munere Bacchi,
Grandia tum donis cerealibus horrea complent,
Non ut succurrant inopi, non pane carenti,
Non ut subveniant viduis, miseroque pupillo,
Non ut larga manus circum divina monetam
Expendet, calicesque æris transmutet in aurum;
Sed ut delicias, venerem, luxumque sequantur, &c.*

But Mantuanus, Palengenus, and Folengi, are not the only Romanists who inveighed against the Abuses and Irregularities of the Romish Pontiffs and Clergy, this having been done many Centuries before. Tertullian, so early as Anno Domini 230, exclaimed against the Title of *Episcopus Episcoporum* (Bishop of Bishops) which the Pope of Rome had assumed. In 418, the sixth Council of Carthage, of which St. Austin, St. Prosper, and other Fathers of the Church were Members; declared that the Bishop of Rome should, for the future, have no Authority over the rest of the Churches. In 497, in the Reign of Clovis King of France, the Bishops of Gaul and Germany wrote (in concert) a virulent Epistle against Anastasius II. asserting,

Other Roman Catholic Authors who wrote against the Popes and the Romish Clergy.

* Suffragium Spiritus Sancti.

1707.
Dec. 25.
ROME.

among other Particulars; that Councils are superior to all Bishops in the World, and consequently to him of *Rome*. Those of *Liguria* and *Istria*, and such as were subordinate to the *Venetians*, strongly and publicly opposed, in 545, the growing Tyranny of the Popes. In the fourth, the eighth and eleventh Councils of *Toledo*, held in 633, 653, and 675, as well as in that of *England*; and in the third of *Constantinople*, held in 680, dreadful Decrees were pronounced against the Ambition, the Simony, the Luxury, and other Excesses of the *Romish* Clergy. *Charlemain* himself, tho' so mighty a Protector of the Church of *Rome*, yet caused a Treatise to be drawn up, *Anno* 800, in four Books, against the Worship of Images, and several other Abuses. Ten Years after, *Claudius*, Bishop of *Turin*, did not only preach publicly, but likewise wrote with great Boldness against the Worship of Images, Relicks, and the Cross; against the Invocation of Saints, and especially the Pope's Supremacy. In 820, *Lewis* the gracious (*le debonaire*) Son to *Charlemain*, strongly check'd the Ostentation and other Excesses of the Clergy; and likewise caused the Bible to be translated into *German*, (spite of the Pope) in order that the Unlearned might have an Opportunity of reading it. *Agobardus*, Bishop of *Lyons*, and Cotemporary with this Prince, exclaimed publicly against several Abuses introduced in the Church by the *Roman* Pontiffs, and particularly against the Worship of Images; he declaring, that those who quitted the Worship of Devils, (if commanded to venerate the Images of Saints) did not seem so much to have abandoned Idols, as to have changed them. In 864, *Photius* Patriarch of *Constantinople*, and *John*, Archbishop of *Ravenna*, wrote in the strongest Terms against Pope *Nicholas* I. The latter of the two even forbid those of his Diocese to go in Pilgrimage to *Rome*, and likewise all Appeals to the Pope. But what follows is much more remarkable: The Council held at *Ravenna* in 904, caused the Acts or Instruments of Pope *Stephen* VI. to be publicly burnt; and for this Reason, (says *Platina*) because the *Roman* Pontiffs had so long quitted the Paths of *St. Peter* and the Apostles.

Many
Popes de-
posed.

In the same Century, and the succeeding ones, the Emperors *Otho* I. *Henry* III. and *Henry* IV. were obliged to depose several Pontiffs who were accused and found guilty of leading the most scandalous Lives; in-somuch that *Petrus Damianus*, Bishop of *Ostia*, wrote a virulent Piece against the Corruption of the Popes and Bishops of his time; wherein he declares, among other Particulars, that,

——— *Romana gravi maculata veneno*
Curia, quæ spargit terras contagia in omnes.

That is;

The Court of *Rome* diffuses horrid Poisons,
Which widely spread, and the whole Earth infect.

Sigebert,

Sigebert, a Monk of *Gemblours*, wrote very severely against Pope *Gregory VII.* otherwise the famous *Hildebrand*; and the Church of *Liege* published several Pieces against *Paschal II.* wherein he was reproached for his Avarice, his Malice, Cruelty and Debauchery; *Rome* being there called *Babylon*. Almost about the same time, I mean in the Beginning of the twelfth Century, Abbot *Theodoric*, *Peter* and *Bernard* of *Cluny*, also published Satyrs (in Verse) against the Depravity of the Popes and the *Romish* Clergy. During this whole Century, written Complaints and Reproaches were spread perpetually, against the Bishops of *Rome*. *Otho* Bishop of *Frisingen*, and *Arnoldus* Bishop of *Brixen*, wrote very boldly against Pope *Adrian IV.* *Joannes Sarisberiensis*, Bishop of *Chartres*, being asked by the King of *France*, his Opinion with regard to this Pope and the Church of *Rome*, declared at once, "That Pope *Adrian* was offensive, and almost intolerable to every one, by his Ostentation and Pride; that he went cloathed, not only in Purple, but in Gold: And that the Church of *Rome*, tho' termed the Mother of all Churches, appeared by her Conduct to be rather a Stepmother to them." *Hadrianum Pontificem omnibus gravem, & ferè intolerabilem esse suo fastu ac superbia, qui non modo purpuratus, sed & deauratus incedat; & ecclesiam Romanam, quæ mater omnium ecclesiarum appellatur, se non tam matrem aliis quam novercam exhibere.* The same Bishop published two Pieces, entitled, *Objurgatorium Cleri*, and *Polycraticum*; in which he declaimed, in the sharpest Terms, against the Excesses and Guilt of the Pope and Clergy of *Rome*. The Emperor *Frederic Barberossa* reproached Pope *Alexander III.* in his Letters, with his Arrogance and insupportable Pride. His Words are these: "We see the detestably-proud Beast crawling to *St. Peter's* Seat; we hear this Beast talk like a Dragon, at the same time that he assumes the Countenance of a Lamb: As to the Cardinals, they are not Preachers, but Sodomites and Plunderers." *Superbiæ detestabilem bestiam usque ad sedem Petri reptasse videmus, audimusque bestiam ipsam agni faciem referentem, sed loquentem ut draconem: Cardinales verò non sunt prædicatores sed prædicatores & prædatores.* *Petrus Blesensis*, Archbishop of *Roan*, censured likewise, at the same time, the Depravity of the *Romish* Clergy, and the Abuses introduced by the Popes in Religion: He also gives *Rome* the Name of *Babylon*, and *Ur* of the *Chaldeans*, which he exhorts all the Faithful to leave. *Ekbertus*, [perhaps *Egbertus*] Abbot of *Florin* in the Diocese of *Triers*; *Petrus Cantor*, a French Monk; *Hildegardes*, a Nun, in her Prophecies; *Gualterus Mapes*, Archdeacon of *Oxford*, wrote likewise, Anno 1198, in the most forcible Manner, on the same Subject; and *Arnulphus*, Archbishop of *Lyons*, was put to Death by the Clergy, for having exclaimed against their Vices.

In the thirteenth Century *Lewis IX.* otherwise called *St. Lewis*, King of *France*, published an Edict against the Simony and Frauds of the *Roman* Pontiffs, who had fraudulently divested him of the Right of bestowing ecclesiastical Preferments in his Dominions. *Robert* Bishop of *Lincoln*,
and

1707.
Dec. 26.
ROME.
Others severely inveighed against.

1707.
Dec. 26.
ROME.
Accusa-
tions a-
gainst the
Pope and
Romish
Clergy,
by several
Writers.

and *Matthew Paris*, an *English* Historian, inveighed also, and wrote very boldly against the Rapine and Tyranny of the Popes: *Jobannes Semeca*, Provost of *Halberstat*, did the like in *Germany*, against *Clement IV.* who insisted upon Tithes or Tenths from every Part of that Country. *Probus* Bishop of *Tulle* (in *France*) courageously opposed *Honorius IV.* who demanded the fourth of the Church Revenues. *Arnoldus* of *Villeneuve* likewise openly censured the Disorders of the Court of *Rome*.

In the fourteenth Century *William Durand*, surnamed *Speculator*, *William Occam*, *Marfilius Patavinus*, and *Dante Aligeri* the Poet, wrote very sharply against the Pope, in favour of the Emperor *Lewis* of *Bavaria*: *Nilus* Archbishop of *Theſſalonica*, *Petrarch*, *Nicholas Orem*, and *Wickliff*, inveighed also virulently in their Writings, against the Bishops of *Rome*. *Charles V.* surnamed *the Wise*, King of *France*, published a Treatise to expose their Rapaciousness and Tyranny. But let us hear *St. Catharine* of *Sienna*:
 “ The Laity (says she) are misled by blind Guides, who, alas! are ignorant, stupid, presumptuous, hypocritical, covetous, simoniacal, luxurious, envious; who pretend to love Things spiritual, yet follow such as are carnal. Prelates are like Lights put into Candlesticks; but they minister in Darkness, not understanding the holy Scriptures: Nothing divine is in them; they being filled with Uncleanness, Ignorance, Lust, and Covetousness.” *Seculares seducuntur à coecis ducibus, qui, pro dolor! sunt ignari, idiotæ, præsumptuosi, hypocritæ, avari, simoniaci, luxuriosi, invidi, qui prætexunt spiritualia, & sequuntur carnalia. Prælati sunt veluti lucernæ super candelabrum posita, sed ministrant in tenebris, non intelligentes sacram Scripturam: Nam vacui sapore divino, replentur, immunditiâ, insciitiâ, cupiditate, & avaritiâ.* *Mainardus Tyrolensis* declares, “ that the Roman Pontiffs are worse than Turks, Saracens, Tartarians, Jews; and more prejudicial to Christian Simplicity than all those Nations.” *Papas esse peiores Turcis, Saracenis, Tartaris, Judæis, & plus his omnibus Christianæ simplicitati officere.* *Jobannes Paris* affirms, “ That the Popes were Bloodsuckers, and that they all, at that time, bought the Pontificate:” *Sanguisugæ sunt Papæ, & omnes nunc Papatum emere solent.* *Theodoric* of *Niem*, Bishop of *Verden*, writes as follows: “ The Court of *Rome* is a Sea, into which all Rivers run, and yet they do not overflow: *Simon* and *Judas* reign there.” *Curia Papalis est mare quò omnia flumina decurrunt, & tamen non redundant. Simon & Judas ibi regnant.* *Linnicharius* has these Words: “ The Popes don’t study and meditate upon the Law of God, but serve under the Banners of *Bacchus* and *Venus*.” *Papas non meditari Legem Dei, sed veneri & Baccho militare.* And *Aventinus* does not scruple to affirm, “ That the Overseers of Christ’s Sheepfold are He-goats, Wolves, Adulterers, and Ravishers of Holy Virgins:” *Ovili Christi præfici capros, hircos, lupos, adulteros, virginum sacrarum stupratores.* *Tritheimius* the Abbot speaks of *Rome* in manner following: “ Hence Evils and Calamities are multiplied upon Earth; Wars, Burnings, the Destruction of Cities, and the Ruin and Death of the Poor:” *Hinc multiplicata*

tiplicata sunt mala in terra, bella, incendia, destructiones urbium, & pauperum neces.

To these I will add Cardinal *Franciscus de Zabarellis*, who, in his Book *de Schismate & Concilio*, writes in the sharpest manner against them; as likewise Cardinal *Nicolaus Siculus*, Cardinal and Archbishop of *Palermo*; *Roderic* Bishop of *Zamora*, in his *Speculum Vitæ Humanæ*; *Nicolas de Clemangis*, Archdeacon of *Bayeux*; and, lastly, *Jerome Savonarola*, a Dominican, who was afterwards burnt in *Florence*, for speaking Truth too plainly. Let us now take a View of the Characters, (as drawn by the discreet *Sannazarius*) of Pope *Alexander VI.* *Leo X.* and *Adrian VI.* Here follow some Epigrams of his against the first.

1707.
Dec. 27.

ROME.

And

others

again.

I.

*Visuram se iterum Sixtum cum Roma putaret,
Pro Sixto Sextum vidit, & ingemuit.*

II.

*Pollicitus coelum Romanus et astra sacerdos,
Per scelera et caedes ad Styga pandit iter.*

III.

*Mirum, si vomuit nigrum post fata cruorem
Borgia? quem biberat, concoquere haud potuit.*

IV.

*Nomen Alexandri ne te fortasse moretur
Hospes, abi, jacet hic et scelus, et vitium.*

V.

*Fortasse nescis cujus hic tumulus fiet
Adsta viator, ni piget.
Titulum quem Alexandri vides, haud illius
Magni est, sed hujus, qui modò
Libidinosa sanguinis captus siti,
Tot civitates inclytas,
Tot regna vertit, tot duces leto dedit,
Natos ut impleat suos.
Orbem rapinis, ferro, et igne funditus
Vastavit, hausit, eruit.
Humana jura, nec minus coelestia.
Ipsosque substulit Deos:
Ut scilicet liceret (heu scelus!) patri
Natae sinum permingere,
Nec execrandis abstinere nuptiis
Timore sublato semel.*

T R A V E L S

*Et tamen in urbe Romuli hic vel undecim
Praesedit annis Pontifex.
I nunc Neronēs vel Caligulas nomina,
Turpeis vel Heliogabalos.
Hoc sat viator : reliqua non finit pudor.
Tu suspicare, et ambula.*

Against Leo X.

I.

*Sumere maternis titulos cūm posset ab urfis
Caeculus hic noster maluit esse Leo.
Quid tibi cum magno commune est, talpa, Leone ?
Non cadit in turpes nobilis ira feras,
Ipse licet cupias animos simulare leonis :
Non Lupus hoc genitor, non finit ursa parens.
Ergo aliud tibi prorsus habendum est, Caecule nomen,
Nam cuncta ut possis, non potes esse Leo.*

II.

*Sacra sub extremā, si fortè requiritis, horā
Cur Leo non potuit sumere ; vendiderat.*

Against Adrian VI.

*Classe virisque potens, domitoque Oriente superbus,
Barbarus in Latias Dux * quatit arma domos :
In Vaticano noster latet : hunc tamen alto
Christe, vides coelo, (pro dolor!) et pateris.*

The Sense of the third Epigram is this : “ Whence is it that *Borgia* vomited up black Blood after his Death ? ’Twas because he could not digest what he had drank.” That of the Epitaph (*Numb. V.*) is as follows : “ Stop, Passenger ; thou perhaps dost not know whose Sepulchre this is : The Name (*Alexander*) which thou seest engraved on it, does not denote *Alexander* the Great ; but he who, thirsting after human Blood, destroyed so many renowned Cities and Kingdoms ; put to death several Commanders, merely for the Advantage of his Sons. He filled the World with Rapines and Murders ; despised all Laws human and divine ; and frequently had criminal Commerce with Women. Nevertheless this Man sat eleven Years in the Pontificate. His Abominations surpass those of *Nero*, of *Caligula* and *Heliogabalus*. This, Passenger, is enough. Modesty will not permit me to say more. Guess the rest,

* *Solyman* Emperor of the *Turks*.

“ rest, and walk on, &c. The Verses against Pope *Leo* * are to this purpose : “ This pur-blind Animal, when he might have assumed Titles from the Bear (his Mother) chose rather to be a Lion. But (O Mole!) what Relation hast thou to that noble Beast? His generous Nature is not found in ignominious Animals. In vain thou wishest to be inspired with the Lion’s Courage; this thy worthy Sire, and the Bear thy Mother, will not permit. Thou, therefore, (O pur-blind Animal!) must seek for another Name; it being impossible for thee ever to be a Lion.” The Sense of the second Piece against *Leo*, is as follows : “ How comes it, that this Pontiff could not receive the Communion in his expiring Moments? He had sold it.” The Purport of the Verses against *Adrian* VI. is, “ *Solyman*, that powerful Prince both by Sea and Land; that barbarous Monarch shakes *Italy* with his Arms; during which the Pope hides himself in the *Vatican*. This (O Christ!) thou beholdest from Heaven; and yet, alas! does not prevent it.”

1707.
Dec. 27.
ROME.

The last of these three Popes was so odious to the *Italians*, that they prevailed upon *Joannes Antracinus* his Physician, to poison him. They even had the Courage to adorn this Physician’s Door with Festoons of Flowers, and to set over it the following Inscription, (in which he is called the Deliverer of his Country) in large Characters :

LIBERATORI PATRIAE
S. P. Q. R.

The learned *Joannes Pierius Valerianus*, tho’ so cautious an Author, wrote a virulent Satire against *Adrian*. ’Tis now very rarely met with; however, I found means to obtain a Copy of it, which is to the following purpose : Pope *Leo* being dead, and a Successor to him industriously sought for in all Parts of the Earth, suddenly mad Rage gave us a *Dutchman*. Strange that such a one should be chosen Pontiff! But this must have been

A virulent
Satire of
Pierius
Valerianus
against
Pope
Adrian.

4 C 2

permitted,

* Many Historians, as well as the Poet quoted by Mr. *de Blainville*, exclaim against the Vices of Pope *Leo* X. whose Affectation for the polite Arts is well known. What pity it is, that so noble a Mind should have been sullied by Vices! In how beautiful a light is the Effect of this Pope’s Love for the Sciences set by the late Mr. *Pope*, in his *Essay on Criticism* ?

“ But see! each Muse, in *Leo*’s golden Days,
“ Starts from her Trance, and trims her wither’d Bays!
“ *Rome*’s ancient Genius, o’er its Ruins spread,
“ Shakes off the Dust, and rears his rev’rend Head!
“ Then Sculpture and her Sister Arts revive :
“ Stones leap’d to Form, and Rocks began to live;
“ With sweeter Notes each rising Temple rung;
“ A *Raphael* painted, and a *Vida* sung.

1707.

Dec. 27.

ROME.

permitted, because of the Guilt of Rome. When will Princes observe the Laws they themselves enact, that Virtue again may triumph, and Vice be banished from among us?

*Cum fluctuaret Cymba, quæ magnos Deos,
Romæ Penatesque vehit,
Leone adempto : providum, vigilem, parem
Optabat infelix Ducem.
Dum totâ is orâ quæritur Ligusticâ,
Totoque Tyrrheno mari,
Per Adriatici omne littus, per Padi
Ripas, Lemani per juga :
Per Celtiberos, Gaditanos, Gallici
Vastos per oceani sinus,
Quaque æstuosum Sarmatas lambit salum,
Qua circuit Britannias :
Repentè nobis hunc dedit vecors furor
Regione Rheni ab ultimâ ;
Nil tale Patribus facere se putantibus :
Nihil minus volentibus
Quam quem eligeabant ; nil minus poscentibus
Quam quem vocabant : O mare !
O terra ! votis Hadrianus omnium
Fit Pontifex ; sed omnibus,
Quis credat ? invitis. Deûm vis hæc, Deûm,
Deûm abditum hoc arbitrium est.
Ut qui natantis despuunt regnum trabis,
Parere discant viperae :
Ut invicem qui se oderant Patres, Ducem
Invisum haberent omnibus :
Malarum ut esset sævus ultor mentium,
Acri ipse mente in singulos.
At dira quando Principum impotentia
Discet vereri quas ferunt
Leges ? ut olim sit locus aliquis probis,
Castis, honestis moribus.
Sit aliquis, ô mortalibus demum pudor,
Mens aliqua sit, pectus aliquod,
Ut eluantur scelera, fœdæ ut seculi
Tollantur infecti notæ :
Ne cuncta vis, fraus, & superbia, & furor
Incessat, evertat, ruat.*

Most of the Poets, in this *Adrian's* Time, wrote with exceeding Severity against him; because of the Hatred he bore to the Muses. 'Tis said, that this Aversion of his to Bards, was occasioned by the Error of a Copist; he having read in the ancient Copies of *Gratian's* Canons, the Decree of *Gelasius*, which begins thus: "*Venerabilis viri Sedulii Paschale opus, quod hæreticis descripsit versibus, &c.*" where the Copist wrote *Hæreticis versibus*, (heretical Verses) instead of *Heroicis versibus*, (heroic Verses) as 'tis in the Original. By the way, we saw a manuscript Copy of this *Opus Paschale* of *Sedulius*, in the Library at *Basil*. I will conclude this Discourse, concerning such *Romanists* as have writ against the Popes, with two Persons whose Characters are widely different: The first is *Rabelais*, who puts the following Words into *Panurgus's* Mouth: *Oui dea, Messieurs, si entendez parler du Dieu en terre, j'en ay vu trois, à la vûë des quels je n'ay gueres profité: Oui, Messieurs, à la vûë du Pape jamais n'avions profité, à cette heure de par tous les Diables nous profitera comme je voi, puisque tant bien nous régalez seulement parce que l'avons vû.* "By my troth, Gentlemen, if you speak concerning God upon Earth, "I have seen three; a Spectacle that was of little Benefit to me: Yes, "Gentlemen, the Sight of the Pope had been of no advantage to me; but "now, (by the Lord!) I plainly perceive, that we shall reap some Profit by "it, since he treated us so very well, merely because we have seen him." The other is the celebrated *Andrew Alciatus*, who, in his sixth Emblem, intitled, *Ficta Religio*, has represented a Woman seated on a Throne, fixed on a seven-headed Dragon, alluding to the seven Mountains of *Rome*. This Woman has a triple Crown, and holds a golden Cup, the Liquor in which she offers to several Persons who are prostrate before her. The following very expressive Verses are engraved under the Emblem in question.

1707.
Dec. 27.
ROME.
Pope
Adrian
hated
Poets.

*Regali residens Meretrix pulcherrima sellâ,
Purpureo insignem gestat honore peplum.
Omnibus et latices pleno è cratere propinat:
At circum cubitans ebria turba jacet.
Sic Babylona notant: quæ gentes illice formâ,
Et fictâ stolidas religionem capit.*

C H A P. LX.

Departure from Rome for Florence. Error of Mr. Miſſon. Via Caſſia. A Tomb, faſely ſuppoſed to be that of Nero. Entire Fragments of the Via Caſſia. Boſco di Baccano, termed anciently Sylva Mæſia. Veii, its great Antiquity proved by Propertius and Florus. Its Founder. Varca. a River, anciently Cremera. The three hundred and ſix Fabii. Monte Roſe. Caprarola, a magnificent Seat belonging to the Dukes of Parma. Its fine Gardens. Town and Caſtle of Ronciglione.

*Lu'ea quadrijugo curru ſurrexerat Eos,
Aſtraque cedebant evaneſcentia cælo :
Jam diviſus erat Titan, mediumque videbant
Antipodes, medium noſter monſtrabat horizon.*

That is, in plain Engliſh ;

1707.
Dec. 28.
Our Travellers ſet out from Rome for Florence.

WE ſet out from Rome at Day-break, thro' the *Porta del Popolo*. We proceeded along the ancient *Via Flaminia*, which is now paved anew, as far as *Ponte-Molle*, formerly *Pons Milvius*, ſituated a Mile and half from the City ; and I here took notice, (at our Right) of an Aqueduct or Fountain, which I had not obſerved when we travelled this Way before. In the following *Latin* Inſcription, fixed over it, 'tis obſerved ; that were it poſſible for Wine to be always provided for Travellers, the excellent Water of this Fountain had not been brought, at a great Expence, to this Place by *C. Lepidus*.

*Si humano ingenio perpetuò viatoribus parari vina
potuiſſent, non amœnum quem cernitis fontem
aquarum, C. Lepidus magna impenſa adduxiſ-
ſet. Pota felix.*

Miſtake
of Mr.
Miſſon.

After croſſing the Bridge *Ponte-Molle*, ſtanding on the *Tiber*, we left the *Via Flaminia*, and enter'd another great Road, where began, anciently, the *Via Caſſia*, and not the *Via Æmilia*, as Mr. Miſſon calls it. 'Tis true, indeed, that there were anciently two Conſular Ways of this Name, one paved by *M. Æmilius Lepidus*, Conſul with *C. Flaminius Nepos*, in the Year of Rome 566 ; which beginning at the Bridge of *Rimini*, where ended the *Via Flaminia*, paſſed through *Ceſena*, *Forlì*, *Faenza*, *Imola*, *Bologna*, *Modena*, *Reggio*, *Piacenza*,

Piacenza, Parma, and extended to Aquilia. This Road is hinted at by Martial, in the following Epigram.

1707.
Dec. 28.

St. Peter's
Patrimony

Romam vade Liber : si veneris undè, requiret ?
Æmilie dicas de Regione viæ.
Si, quibus in terris, quâ simus in urbe, rogabit ?
Corneli, referas me, licet, esse Foro *.

The other *Via Æmilia* was paved by M. Æmilius Scaurus, Censor the Year of Rome 644 ; and passed through Pisa, Luna, Sabbatii, and other Towns, quite to Dertona, now Tortona ; but that which led from Rome to Florence, was called *Via Cassia*, from L. Cassius Longinus, Censor the Year of Rome 599, who caused it to be paved ; and this *Via Cassia* passed thro' Baccanæ, Rosulum, Sutrium, Mons Cyminius, or Forum Cassii, Mons Faliscorum, Volsinium, Mons Politianus, &c. Mr. Misson is therefore mistaken, in calling it *Via Æmilia*. He likewise tells us, that he did not see, between Rome and Viterbo, any thing remarkable ; nevertheless, there is found three Miles from Rome, (by the Road-side) an antique Sepulchre, to which the common People usually give the Name of Nero's Tomb, but very falsely, as I shall show. This Mausoleum is of white Marble, and stands very high ; so that I was obliged to alight from my Post Chaise, and climb up, in order to examine it the more narrowly. I perceived some Figures in Basso-Relievo, with Eagles ; a Hippo-gryph, (a Monster half Horse and half Griffin) like that of Orlando Furioso ; some fluted Columns ; and the following Inscription in the Middle of one of its Fronts ; the whole very much impaired by Time.

D. M. S.

P. VIBIO. P. F. MARIANO. PROC. PRO-
VIN. SARDIN. TRIBVN. COHORTIS.
X. LEG. III. ORIVND. EX. ITAL.
PATRI. DULCISSIMO.
ET. REGINAE. MAXIMAE. MATRI.
KARISSIMAE. VIBIA. MARIANA.
MAXIMA.

A Mau-
soleum,
falsely said
to be that
of Nero.

This Inscription, tho' so much mutilated, is sufficient, as you see, to refute the silly Opinion of the Vulgar, who insist, tho' without the least Shadow of Reason, that this is Nero's Monument ; which Opinion has prevailed so far, that it goes by no other Name, even to this day, in Rome itself. Nevertheless, Suetonius declares, that the Ashes of this Tyrant were lodged in the Sepulchre of his Fathers, in the City. Reliquias Eclogæ &

This false
Opinion
confuted
by a Pas-
sage of
Suetonius
in Nerone.

Alexandra

* Forum Cornelii, or Forum Syllæ, is now Imola.

1707.
Dec. 28.St. Peter's
Patrimony

Alexandra Nutrices, cum Aëte Concubina, Gentili Domitiorum Monumento condiderunt, quod prospicitur è Campo Martio impositum Colli Hortorum. By the way, 'tis commonly to this ancient Monument, that the Friends of those Persons who go from *Rome* to *Tuscany*, accompany them; and here the former stop, in order to give them the parting or Stirrup-cup; after which they embrace, bidding each other farewell, with a *Rivedersi*, or, *I hope to see you again*; tho' they often are persuaded that they shall never meet together more. But 'tis a Custom.

Entire
Fragments
of the *Via*
Cassia.

Between the pretended Mausoleum of *Nero* and *Baccano*, we find several pretty entire Fragments of the ancient *Via Cassia*; especially between *Storia* and *Baccano*, where we perceive some above a Mile long. I stopt a little, in order to measure its Breadth, and found it to be pretty near the same as the other Consular Ways; that is, 'twas wide enough for two Waggon to pass a-breast. I will observe further, that not only the three principal antient Roads or Ways, viz. *Via Flaminia*, that of *Æmia*, and of *Appia*; but likewise all these which terminated at the Gates of *Rome*, and of which there are still many Fragments remaining, were paved with Stones of the same Colour, and pretty nearly in the same Shape: Hence it is, that the most skilful Antiquaries are not able to inform us, whence the old *Romans* drew so prodigious a Quantity of Stones, all which seem to be dug out of one Quarry; not to mention, that none of the same kind are found at this time, in any Part of *Italy*. I likewise observed, on the Road from *Rome* to *Viterbo*, a great Number of Cork-Trees: In like manner are those in the Road to *Naples*, towards *Piperno*. Twelve Miles from *Rome*, is *il Bosco di Baccano*, antiently called *Silva Mæsia*. This Forest, during several Ages, was very unsafe to Travellers; but Pope *Sixtus V.* in the first Year of his Pontificate, caused the most tufted Parts of it to be thinned, and cleared it of Thieves. *Livy* informs us, that *Ancus Martius*, fourth King of *Rome*, took it from the *Veii*, whose Limits, at that time, stretched to the *Tyber*; and that, during the Battle in which the three hundred *Fabii* lost their Lives, a dreadful Voice was heard to issue from the Forest in question. The City of *Veii* must have stood in its Neighbourhood, since Historians observe, that it was but twelve Miles from *Rome* on that side; nevertheless, some Antiquaries are of opinion, that *Veii* stood in the Place where now is the Town of *Isola*; whilst others affirm, that it was situated on an Eminence, where the Town of *Scrofano* is now seen. Observe, I beseech you, how pertinaciously mistaken these People are in their Opinions. *Propertius*, who lived under *Augustus*, takes notice of the very great Changes brought about in the City of *Veii*; in the Close of which Verses 'tis said, that the Fields, where lay the Bones of the *Veientes*, were then mowed.

Bosco di
Baccano,
anciently
Silva Mæ-
sia.

*Et Veii veteres, et vos tum præda fuistis,
Et vestro posita est aurea Sella Foro.
Nunc intra muros Pastoris Buccina lenti,
Cantat, & in vestris ossibus arva metunt.*

Florus asks, What Person could remember any Particular concerning the *Veientes*? What Remains or Footsteps have we of them? *Hoc tunc Veientes fuere: nunc fuisse quis meminit? quæ reliquæ? quodve vestigium? laborat annalium fides, ut Veios fuisse credamus.* Since therefore no Traces were found, in *Florus's* Time, of *Veii*; how can Antiquaries pretend to fix, with any Certainty, the Spot on which that famous Town stood?

Veii was built, according to *Berosus*, by *Gomer*, Anno Mundi 1937; and, according to others, by *Ochus Veius*, about three hundred Years before the Siege of *Troy*. However this be, it stood, in the Time of the *Romans*, upon a Rock, steep and craggy on every side; and annoyed them very much during upwards of three hundred and fifty Years. They besieged it ten, as the *Greeks* did *Troy*; and, like them, took it by Stratagem, under *M. Furius Camillus* the Dictator. Historians add, that *Veii*, at the time of its being taken, was as large and as populous as *Athens*, when in its greatest Splendor; and that more Riches were carried off from it, than had been seen in *Rome* since its Foundation. However, I can scarce think this probable: A People so numerous, wealthy, and warlike as the *Veientes* are supposed to be, would have vanquished the *Romans*, instead of being overcome by them; as *Rome*, in the Age in question, was merely in its Infancy as it were. If the *Latin* Poets may be credited, the Territory of the *Veientes* produced, in all Ages, bad Wines. *Horace*, alluding to a covetous Man, who did not dare to drink better, says:

*Qui Veientanum festis potare diebus
Campana solitus Trulla, vappamque profestis.*

Which may thus be translated;

Who, from an earthen Cup, drinks *Veian* Wine
On Festivals; each inauspicious Day
Tipples poor, vapid Dregs; not racy Juice.

And *Persius*, in his fifth Satire:

*Veientanumque rubellum
Exhalet vapida læsum pice sessilis obba.*

Imitated by Mr. Dryden:

“Dead Wine, that stinks of the *Boracchia*, sup
“From a foul Jack, or greasy Maple-Cup.

And *Martial*, who thus speaks of the poor Red-Wine about *Veii*:

Sed Veientani bibitur fex crassa Rubelli.

1707.
Dec. 28.
St. Peter's
Patrimony.

Propertius
and *Florus*
prove the
great An-
tiquity of
Veii.

Veii, a fa-
mous Ci-
ty; by
whom
founded.

1707.
Dec. 28.
St. Peter's
Patrimony

Varca, a
River, an-
ciently
Cremera.

We know by Experience, that the Wines of this Territory are not improved since the Time of these Poets. We drank some very bad Wine at *Baccanno*, (called *Baccanas* in the *Itinerary* of *Antoninus*;) at which Town Travellers are more imposed upon than in any other in *Italy*. Not far from *Baccano*, is a small Lake, whence flows the little River *Varca*, called anciently *Cremera*. This River, tho' so small, was yet render'd famous, and its Name detestable to the *Romans*, on occasion of the Defeat of the three hundred and six *Fabii*; who, prompted by the most ridiculous Vanity, had attempted, unsupported by any Men except their own Family and Dependents, to engage in War with the *Veientes*: Accordingly they were all cut to pieces, together with five thousand of their Vassals and Servants, whom they took with them in this ill-concerted Expedition. This Defeat has been mentioned by all the *Roman* Historians and Poets. *Ovid* says, in the second Book of his *Fasti*: "This was the Day on which the three hundred and six *Fabii* fell by the Arms of the *Veientes*. One Day sent all the *Fabii* to War, and one Day destroyed them all."

*Hæc fuit illa Dies, in qua Veientibus armis
Ter centum Fabii, ter cecidere duo.
Una dies Fabios ad bellum miserat omnes,
Ad bellum missos perdidit una dies.*

Slaughter
of the
Fabii Fa-
mily.

Silius Italicus, Book II. of the *Punic* War, speaking of *Fabius Maximus*, who opposed *Hannibal*, says, "That *Fabius*, sprung from *Hercules*, called to mind, three hundred Ancestors, who fell, in one Day, in the bloody Field of *Mars*; the Day when, engaging in an Enterprize superior to their Strength, the Banks of *Cremera* were polluted with Patri-
cian Gore."

————— *Fabius Tirinthia proles,
Ter centum memorabat avos, quos turbine Martis
Abstulit una dies, cum fors non æqua labori,
Patricio Cremeræ maculavit sanguine ripas.*

Monte-
Rose.

Leaving *Baccano*, we still travelled along the old *Via Cassia*, and came and dined at the Town of *Monte-Rose*, anciently *Rosulum*. This Town consists now but in one pretty long Street, having a Gate at each End. About half a League from *Monte-Rose*, we passed by a little Lake which bears the same Name. This Lake is vastly deep, whence *Blondus* supposed it to be the ancient *Lacus Vadimonis*; but *Leandro Alberti* proves him to be guilty of a Mistake; and that the *Lacus Vadimonis* is that of *Bassanetto*. We afterwards turned out of the great Road, I mean out of the *Via Cassia*, in order to take a View of the famous Palace of *Caprarola*, belonging to the Duke of *Parma*. 'Tis looked upon as one of the most remarkable Houses in all *Italy*. It stands on an Eminence, and is surrounded with thick Walls, and with Bulwarks in manner of a Fortrefs. The Architect was the celebrated *Giacomo Barozzi da Vignola*, and he was employed in this

this Work by Cardinal *Alexander Farnese*, in the Pontificate of *Paul III.* 1707.
his Uncle. I shall not attempt to particularize the several Beauties of this Dec. 29.
Palace, as it would carry me much too far. I will only observe, that St. Peter's
its Outside is in Form of a Pentagon; the Courts and Galleries are round, Patrimony.
and adorned with Columns and Statues, and the Rooms are square. The
great Stair-case winds; and over the Gate of it is a Fountain, the Struc-
ture of which shows great Art. The several Doors of the Rooms are op-
posite to one another; and so disposed, that every Part of the Palace is cool
in Summer. In the Echo, or Whispering-Room, four Persons placed in
the four Corners may converse together, without being heard by those in
the Middle. The Vulgar imagine that there is Magic in this. It, indeed,
surprises Persons who have never seen the like before; but you, Sir, know
that this is owing to the Sound of the Voice, carried along the concave
Line of the Roof or Vault, to the other Extremity or End, without
spreading into the Middle of the Room. In the Apartments are seen a
vast Number of beautiful Statues, and likewise of excellent Pictures, by
Hannibal Carracci, and the two *Zuccaros*; and particularly, in one
of the Salons is represented the History of the *Farnese* Family, with its
illustrious Personages and Alliances; and, among others, that of Duke
Ottaviano Farnese, with *Margaret of Austria*; and that of *Horace* Duke of
Castro, with *Diana* Daughter of King *Henry II.* In this Picture is repre-
sented the Princess, drawn from the Life, with the Duke her Husband;
Queen *Catherine of Medicis*; *Margaret* the King's Sister; *Anthony* of *Bour-*
bon King of *Navarre*; *Constable de Montmorancy*; the Duke of *Guise*; the
Prince of *Condé*; *Admiral de Coligni*; the Cardinal of *Lorrain*; the re-
nowned *James* of *Savoy* Duke of *Nemours*; the noble *Pietro Strozzi*;
Madam de Montpensier; *Madam de Rohan*, &c. In the Part called the
Solitude, we see *Christ* and *St. John in the Desert*; and opposite to them,
the Portraits of *Charles V.* and *Solyman the Magnificent*. The Perspectives
are delightful; and, among others, the lower Part of the Round-Room,
and four Columns, of the *Corinthian* Order, which are painted so very
artfully, that they cheat the Eye, and seem natural. I shall not take no-
tice of the Tables made of *Jasper* and other precious Marble; of the cu-
rious Cabinets, and rich Furniture; nor the Beauty of the Chapel:
Permit me only to observe, that from the Windows and Balconies of
this Palace, we have a full View of *Rome*, tho' distant full thirty Miles
from thence, (*Mr. Misson* fixing it only at eighteen;) whence you will con-
clude that the Prospect must be vastly fine. The very Cellars are not un-
worthy our Notice, they being all cut in the Rock; and having Pillars, at
Intervals, to support the Arches.

The Gardens are suitable to the Magnificence of the Palace. Their Very
Walks, Parterres, Grottos, Jets, Fountains, are all very fine; the last noble
mentioned are embellished with Statues, antique and modern; and that of Gardens.
the *Shepherd* is universally considered as the most exquisite. In a word,

1707. this Country-seat appears to me one of the finest we have hitherto seen in
Dec. 29. Italy.

St. Peter's
Patrimony After viewing the principal Beauties of *Caprarola*, we returned back to-
wards *Ronciglione*, where we arrived some time after; and there we shall
pass the Night. *Ronciglione* is a good pretty Town, situated on the De-
clivity of a Hill, at the Foot of which is a narrow Valley, ten Miles from
Viterbo. The Streets are pretty wide, well paved; and many of the
Houses have a very splendid Appearance. 'Tis commanded by an old
Castle, at whose Foot flows a large Rivulet, which rushes along the Rocks
with a great Noise, and afterwards turns several Iron-mills. In all pro-
bability this Town was larger formerly, as we there see the Remains of
many Palaces and other Edifices. By the way, I don't find that there is
any thing in *Ronciglione*, which merits particular Notice. This Town
belonged formerly to the Dukes of *Parma*; but St. Peter's Agents have
thought proper to annex it to his Patrimony, as being situated most con-
veniently for that purpose.

C H A P. LXI.

The Lake of Vico, antiently Lacus Cyminius. Monte di Viterbo. Sutri, antiently Sutrium. Canapina, antiently Capena. Rivus Ofiridis. Viterbo, a Bishop's See. Two Figures of Osiris. Two Marble Statues. Decrees of Didier or Desiderius. Fresco Paintings. Joannes Annius Viterbiensis, a famous Impostor. The Cathedral, and Popes buried in Viterbo. Monument and Epitaph of Vice-Dominus. Figures by Michael Angelo. Learned Men of, and Academy of Wits in Viterbo. The Family of Vici. Dismal Effects of the Papal Government. Monte Fiascone, antiently Falerii. Story of a School-master in Falerium. Story of a German Bishop, and of the celebrated Est, Est, Est. Bosco di Monte Fiascone, antiently Volfiniensium.

The Lake
of Vico;
antiently
Lacus Cy-
minius.

WE left *Ronciglione* this Morning, as soon as the Day began to break. Two Miles from thence we discover the Lake of *Vico*, antiently *Lacus Cyminius*. 'Tis at the Foot of the Mountain of the same Name, seven or eight Miles from *Viterbo*. 'Tis now called the Lake of *Vico*, from a little Town of that Name; some Ruins whereof are still seen on its Banks. *Pomponius Sabinus* mentions it in manner following: *Lacus & mons Cyminii post Sutrium est: tempore nostro Lacus Vici appellatur, nam illic oppidulum nuper dirutum appellabatur Vicus*. 'Tis even supposed, that the *Vici* Family, formerly Lords of *Viterbo*, came originally from this little Town. As to the Lake, Notice is taken of it by *Virgil* and *Silius Italicus*. The latter speaks of it as follows, in his eight Book of the *Punic War*.

Hos

1707.
Dec. 29.

St. Peter's
Patrimony.

*Hos juxta Nepefina cohors, Æquique Falisci,
Quique tuos Flavina focos, Sabatia quique
Stagna tenent, Ciminique lacum: qui Sutria tecta
Haud procul, & sacrum Phoebæ Soracte frequentant.*

Servius, the Commentator of the former of those two Poets, accounts very strangely for the Origin of the *Lacus Cyminius*, he saying, "That *Hercules* coming once upon a Time among these People, and being called upon to exhibit a Proof of his Strength, he thrust an Iron-Bar he had with him into the Ground; which, after every one had strove, but in vain, to force it up; *Hercules* (at their Request) drew it out; immediately after which, a vast Flood of Water burst forth, and formed the *Lacus Cyminius*." *Hercules, cum ad hos populos aliquando venisset, & à singulis provocaretur ad ostendendam virtutem, ferreum vectem, quo exercebatur, defixisse dicitur; qui cum terræ esset adfixus, & à nullo potuisset auferri, eum rogatus sustulit; unde immensa vis aquæ sequuta est, quæ Cyminium lacum fecit.* After coasting this Lake for a considerable Way, we arrived at the Foot of the Mountain of *Viterbo*, now called *Monte di Viterbo*; and which is the *Mons Cyminius* of the Antients, mentioned by *Virgil* in the Seventh *Æneid*.

*Hi Soractis habent arces, Flaviniæque arva,
Et Cymini cum monte Lacum, Lucosque Capenos.*

The Sense is;

"*Soracte's* Rocks, with the *Flavinian* Fields;
"*Cyminius* Lake and Hill; *Capena's* Grove.

This Mountain is very high, and the Ascent, at first, pretty difficult; however, it afterwards grows easier. 'Tis almost covered with Chesnut and Sycomore-Trees. 'Twas anciently an entire Forest; and so thick-set with Trees, that no Person, till *Q. Fabius Maximus*, dared to enter it. The *Tuscans* having declared War against the *Romans*, opened it with the Siege of *Sutrium*, which stood in the Neighbourhood of this Forest. *Q. Fabius Maximus* (not he who opposed *Hannibal*, but another who was Consul with *Q. Martius Rutilus*, the Year of Rome 442) was ordered by the Senate to succour the Place. The *Tuscans* confiding in their Numbers, gave the Consul Battle; but with so much Confusion, that he easily defeated them; and afterwards pursued them so briskly, that he crossed the *Cymenian* Forest, which no *Roman* Captain had presumed to do before. *Livy* informs us, "That the *Cymenian* Forest was thick-set with Trees, and more frightful than the *German* Forests; so that scarce any Person dar'd to enter it, except the General." *Silva erat Ciminia, magis tum invia atque horrenda, quam nuper fuere Germanici saltus: nulli ad eam diem, ne mercatori quidem, adita.*

*Mons Cyminius;
now Monte
di Viterbo.*

1707. *adita. Eam intrare haud ferè quisquam præter ducem ipsum audebat. Florus*
 Dec. 29. confirms this Relation of *Livy*, the former describing it as a most fright-
 St. Peter's ful Solitude; he comparing it to the *Caledonian* and *Hungarian* Forests;
 Patrimony and declaring, that the Senate commanded the General not to enter it, be-
 cause of the too great Danger he would thereby run. *Ciminius saltus in*
medio, ante invius, planè quasi Calidonus, vel Hercynius, adeo tunc terrori
erat, ut Senatus Consuli denonciaret, ne tantum periculi ingredi auderet. This
 Forest must have been very dreadful at this time, or the brave *Romans* of
 that Age took fright at Trifles; for although the greatest Part of this
 Mountain is, to this Day, covered with Trees and Shrubs, it yet seemed
 to us agreeable rather than terrible. Being arrived at the Summit of it,
 we halted a little at a more open Place, whence we discovered, on one
 hand, the Lake, the Remains of ancient *Sutrium*, now called *Sutri*; *Can-*
pina, now *Capena*; and *Castel-Soriano*, built by Order of Pope *Nicholas III.*
(of the Ursini Family) and which, at that time, was looked upon as one of
 the strongest Places in *Italy*. On the other hand, we have a full View of
 the Town of *Viterbo*; beyond it, a very spacious Plain; and, at the End
 of the Prospect, *Monte Fiascone*, on an Eminence. From the Top of this
 Mountain is also seen, the Plain in which was fought the renowned Battle
 between the *Tuscans*, the *Umbrii*, the *Samnites* and *Gauls*, joined together;
 and the *Romans*, commanded by the above-mentioned *Fabius Maximus*,
 and *P. Decius Mus* his Collegue. You may remember, that the latter
 perceiving that the whole Wing commanded by him gave way, and was
 not able to withstand the Impetuosity of the *Gauls*; devoted himself to the
 infernal Gods for the Preservation of the Army, from the same supersti-
 tious Principle which cost his Father his Life, forty two Years before, in a
 Battle fought against the *Latins*.

Rivus Of- Two Miles from *Viterbo*, we crossed a Brook, called anciently *Rivus Of-*
ridis. *ridis* (the Brook of *Osiris*) and now, corruptedly, *Risieri*. As we did not
 think it worth our while to go out of our Way, in order to go and visit a
 den, called *Giardino di Bagnaja*, belonging to Duke *Lanti*, a *Roman*; we
 proceeded forward; and arrived, some time after, at *Viterbo*, where we
 stopt in order to dine, and take a view of its Curiosities.

Viterbo, a Those who have writ concerning this City, declare it to be much more
Bishop's ancient than *Rome*; but they differ very much, with regard to its true an-
See, and cient Name. According to some, 'twas first called *Etruria*, and gave its
Capital of Name to the whole Province; others term it *Vejusa*, and others again *Fa-*
the Patri- *num Volturnæ*; and assert, that as this City was situated between the four
mony of St. principal ones of *Tuscany*, viz. *Veii*, *Volturnum*, *Cæres*, and *Tarquini*; the
Peter. Deputies (called *Lucumoni*) of the twelve Corporations of the Province,
 used generally to meet here, in order to deliberate on their common In-
 terests. Many Writers, imposed upon by the false Suppositions of *Joannes*
Annius Viterbiensis, declare, that *Didier* [*Desiderius*] last King of the *Lom-*
bards, had inclosed within the same Walls, the three Towns, *Vetulonia*, *Vol-*
turna,

turna, and *Longula*; and commanded the whole to be called *Viterbium*; but, unluckily for these various Opinions, *Cluverius*, and several other learned Writers, have proved manifestly enough, that the Towns above-mentioned were forged by *Joannes Annius*, merely to give the greater Figure to his native Country. However this be, without enquiring the Reason why, in what manner, and by whom; how (I say) three or four Cities could have been built so near one to the other, that it was easy for them to be all inclosed by the same Walls; methinks the Opinion of *Paulus Jovius* is most probable, when he informs us, that *Viterbo* was built on the Ruins of the ancient *Forum Cassii*; since *Antoninus's* Itinerary so calls the first Town met with in the *Via Cassia*, after *Mons Cyminius*. *Blondus* takes *Viterbo* to be a modern City; and for this reason, because there was still seen, in his time, not far from hence, a small Castle called *Viturvium*. But he is single in his Opinion.

1707.
Dec. 27.
St. Peter's
Patrimony
Various
Opinions
with re-
gard to its
Founda-
tion.

Viterbo is now the Capital of *St. Peter's Patrimony*, i. e. of the Territory which Countess *Matilda* bequeathed in her dying Moments to the See of *Rome*. 'Tis not a very large City, and is beautifully enough situated. The Author of the *Journal*, and *Jourvin de Rochefort*, make it more populous and larger than it is in Reality. When seen at a distance, we discover nine or ten lofty square Towers, as likewise Church-Steeple, which the most wealthy Persons caused to be built, to secure their Houses, during the Civil Wars between the *Guelfs* and *Gibelins*, the *Colonna* and *Ursini*. The Town-house is a Building of some Antiquity, but not very magnificent. 'Tis about the Middle of its Stair-Case, and not quite at the Top, as *Mr. Misson* declares, that we read the Distich, containing the Names of the Towns or Cities, of which (according to some) the City of *Viterbo* is composed. But, before the Distich, are the following Words, of which he takes no notice: *Fanum Augustæ Vollurnæ Lucumonum*.

Mistake of
Mr. Misson

*Hanc, Fanum, Arbanum, Vetuloni Longula quondam
Oppida dant urbem: prima Elementa F. A. V. L.*

Under the Distich are two Lions, supporting a Globe, on which are the four following Letters. F. A. V. L. being the initial Letters of *Fanum, Arbanum, Vetulonia*, and *Longula*; and thus disposed;

Explica-
tion of the
F. A. V. L.
in *Viterbo*.



and is the City-Arms, with a Palm-Tree, added to them by Pope *Alexander III.* after the Inhabitants of *Viterbo* had driven away and defeated the Partizans of *Frederic Barberossa*, in their City. These Letters F. A. V. L. are likewise engraved on their Money; with *St. Lawrence* on the Reverse, instead

1707. instead of a *Hercules*, with which it was stamped, till the Time of *Didier*,
 Dec. 27. [*Desiderius*] last King of the *Lombards*.

St. Peter's At the Top of the Stair-Case is seen an old Marble, fixed in the Wall,
 Patrimony. on which I observed some Bunches of Grapes and Birds in Basso-Relievo;
 Inscription relating to as also two Heads which are affirmed to be those of *Isis* and *Osiris*, and the
Isis and following Inscription underneath it; declaring that it had been set up, to
Osiris. perpetuate the Memory of *Osiris*'s Victory over the Giants; written anti-
 ently in Hieroglyphicks on that most ancient Marble.

*Osiridis victoriam in Gigantes
 Litteris Hieroglyphicis in hoc antiquissimo marmore inscrip-
 tam, ex Herculis olim, nunc Divi Laurentii Templo tran-
 statam, ad conservan. vetustiss. Patriæ Monumenta atque
 decora, hic locandam statuit S. P. Q. V.*

Two Fi-
 gures of
Osiris.

On each Side of this Marble a Figure of *Osiris* is painted. One of them is represented holding a Club, like *Hercules*; and the other is crowned, and holds a Scepter. In all Probability, this old Monument (which is mended in two Places) gave Occasion to its being asserted, that the ancient *Etruria*, now called *Viterbo*, was built by *Isis* and *Osiris*: However, this is merely a Conjecture of the celebrated *Annius Viterbiensis* *.

In a Gallery of the Town-House in question, two Marble Statues, (both warranted antique) and reclined on large Urns, are shown. 'Tis said that they were found in 1695, four or five Miles from the City, in a Field, called, in the *Latin* Inscription, *Ager Cibellarius*. One of these Figures represents a Man, the other a Woman. We were also shown two others in another Gallery, with *Hetruscan* Letters, which I was not able to decypher. In this Gallery an Inscription is read on the Wall, testifying the Donation which Countess *Matilda* made of her Territories in *Tuscany*, to the See of

* Give me leave to add, to the Account given above by Mr. *deBlainville*, of *Joannes Annus*, the following Particulars, as related by *Antonius Augustinus*, Archbishop of *Terragona*. "*Joannes Annus* (says that Prelate) caused an Inscription to be engraved on a Stone, which he buried at a Country-seat near *Viterbo*. Ordering afterwards some Workmen to dig there, he seemed greatly astonished when Word was brought him that they had found the Stone in question. He then had it carried in Triumph to the Magistrates; and by Means thereof prevailed upon them to believe that their City was more ancient than *Rome*, and had been built by *Isis* and *Osiris*, who lived two thousand Years before *Romulus*." No Writer ever imposed more upon the Publick than this *Joannes Viterbiensis*; and the pretended Antiquities published by him, with his Commentaries, occasioned great Disputes among the Learned; some asserting, that he really possessed many Fragments of antient Authors, but that he foisted in a great many Things of his own; whilst others declared, that they were all supposititious; and others again, that none of them were spurious. 'Tis certain that he was well skilled in the *Latin*, *Greek*, and *Oriental* Languages.

Rome,

Rome, Anno 1113. In this Inscription, her Piety and great Love of Religion are applauded. 'Tis added, that Pope *Paschalis II.* made the renowned City of *Viterbo* the Metropolis of this Territory, as it had been before.

1707.
Dec. 29.

St. Peter's
Patrimony
Donation
of Countess
Matilda to
the See of
Rome.

*Æternæ Memoriae inclytæ Matbildis,
Quæ ob præstabile Religionis Studium ac Pietatem,
Sedi Pontificiæ suum hoc Patrimonium, Divi Petri
in Tuscia dein nuncupatum, elargitur : & in veterem
Urbis ejus Splendorem intuens Paschalis II. Pontifex
Maximus, ejus Metropolim, ut ante, Viterbium con-
stituit. Anno Sal. M. C. XIII.*

On this Wall is also seen the Marble-Tablet, containing the solemn Decrees made by *Desiderius*, [*Didier*] last King of the *Lombards*; by which he annulled the Statutes of King *Astolphus* his Predecessor. King *Desiderius* is declared, in this Inscription, which is curious enough, to have enlarged or rebuilt a great many Towns; notwithstanding which, he was charged by Pope *Hadrian*, with being a Destroyer of *Tuscany*. But *Desiderius* here justifies himself against this Accusation; he asserting farther, that the Pontiff in question had refused the Conditions of Peace offered him. For this reason, *Desiderius* commands his Lieutenant (the Governor of *Viterbo*) to cause all the *Tuscan* Troops to be ready in Arms; and to procure (without any Views of Profit to himself) Provisions and Money, in order that they might be enabled not only to oppose any Attacks of the Enemy, but even to march to them. The Monarch concludes, with commanding the Governour not to burthen the People with any new Exactions.

*Revocamus Statuta Regis Aistulphi contra Vetulones edita, ut
Lacus non Tyrensiū, sed Vetulonum sit, qui Lacus magnus
Italiae dictus est; quia Ager eorum prius est Italia dictus,
ab ibi sede Itali, & ut suam Longolam, non Longobar-
dulam, sed cognomine sui Ampliatoris Tyrrheni Terbum
vocent, & sub uno muro cingant quatuor Oppida, Longo-
lam, Vetuloniam, Tyrrhenam, Volturnam dictam Etruriam,
totamque Urbem nostra adjectione Viterbum pronuncient, ut
Rhoda & Civitas Balneoregium dici jussimus. Permi-
timus Pecuniis imprimi F. A. V. L. sed amoveri Hercu-
lem, & poni S. tum Laurentium eorum Patronum, sicut
Roma & Bononia. Jubemus quoque reparari Cormentam,
Dardanum, Assum, Faranium, Cormitum, & Tuscanel-
lum. Nos enim non sumus Tusciæ Destructores, ut nos
apud Gallos accusat Hadrianus Papa. Nam aedificavimus
à Fundamentis, vobis quidem Voltisphrenis, Calnellum,
Vicū Orchianum, Balnearia, Barbaranum, & Gario-
philum; Sentinatibus autem Aufedonias & Rodacofanum:*

T R A V E L S

Volatenis Rodocomalum: Lunae Sergianam & Petram Sanctam, olim Fanum Feroniae: Phocensibus SSos Geminianum & Miniatem: Jesulanis Opidum, in quo vagos, sparsos Arinianos, & palantes Fluentinos collegimus rursus: Plures antiquas nobiles Urbes ampliavimus, & muris cinximus, ut nunc agimus circa Lucam, Pistorium, Arctium, Orobium, Etruriam nunc Viterbum; cujus Nomen, aut à nobis constituta Decreta si quis violaverit, aut capite puniatur, aut laqueo stranguletur. Hoc itaque non est Hetruriam destruere, ut nos arguit Hadrianus, qui pacem ultrò à nobis oblatam respuit. Quare tibi Grimalde, Praefecte Viterbiensis, praecipimus, ut quamdiu Pax dubia perseverat, jubeas omnes Tusciae Milites paratos esse in armis, et commeatus ac stipendia sine avaritia in promptu fac habeas; ut non solum Hostibus occurrere, sed illos invadere possis; Cives non gravabis novis exactionibus.

That
Prince
cleared
from the
Accusa-
tion of the
Popes.

Methinks this Inscription is, alone, sufficient to prove, that *Desiderius* was not a Destroyer of Cities, nor a Tyrant; and that the false Accusations brought by Pope *Hadrian I.* against this Prince, were the Cause of his being attacked, vanquished, taken Prisoner, and led into *France* by *Charlemain*. A farther Proof, that *Desiderius* was the very contrary of what is represented, is; that on his Accession to the Crown of *Lombardy*, after the Demise of *Astolphus*, he gave Pope *Stephen III.* the Cities of *Faenza* and *Ferrara*, with the Territories belonging to them. But the Bishops of *Rome* began, even in this Age, to set the Christian Princes at Variance by their knavish Artifices, in order to share in the Spoils of him who should be defeated.

Paintings
in Fresco.

We were also shewn, in one of the Rooms of this Town-house, several Fresco-Paintings, representing a great many ancient Kings of *Italy*. We there see, among other Portraits, those of *Janus*, *Atlas*, *Coritus*, *Jasius*, *Hercules*, *Tyrrhenus*, and *Tarcon*; and, on the other Side, *Charlemain*, *Pepin* his Son, King of *Italy*, and *Didier* or *Desiderius*, last King of the *Lombards*. Under the Portrait of the last mentioned, is the following Inscription (erroneously copied by Mr. *Misson*) to this purpose: "*Desiderius* the last King of the *Insubres* [*Lombards*]; having surrounded *Volturna*, *Vetulonia*, and *Longhola* with Walls, called the whole *Viterbium*, [*Viterbo*], "*Anno Mundi 773.*"

*Desiderius ultimus Insubrium Rex,
Volturna, Vetulonia, & Longhola muro cinctis,
Viterbium appellavit. Anno DCC. LXXIII.*

Mr. Miſſon gives it thus: *Deſiderius ultimus Inſubrium Rex, Longulam, Vetuloniam, atque Volturnam mœnibus cingit, & Etruriæ priore nomine inducſto, Vitereium multâ capitis indiſtâ appellari jubet, Sal. An. DCC. LXXIII. i. e.* ^{1707. Dec. 29. St. Peter's Patrimony}
 “*Deſiderius*, the laſt King of the *Inſubres*, ſurrounded *Longula*, *Vetulo-*
 “*nia*, and *Volturna*, with Walls; and ſuppreſſing its former Name *Etru-*
 “*ria*, commanded it, upon pain of Death, to be called *Vitereius*. *Anno* ^{Miſtake of Mr. Miſſon}
 “*Dom. 773.*” How widely do theſe two Inſcriptions differ? And yet
 this accurate Traveller affirms, that he copied it from the Town-houſe:
 However, you may be aſſured, that his Inſcription is falſe, and in the
 manner related above. Near the Portrait of *Pepin*, is that of *Joannes*
Viterbiensis, a famous Cheat in Matters of Antiquity, according to *Clu-*
rius, *Calviſius*, and other learned Men. The laſt of theſe writes thus con- <sup>Joannes Annus Vi-
terbiensis,
a famous
Impoſtor.</sup>
 cerning him: *Joannes Annus Viterbiensis dum gloriam quandam aucupari co-*
natur, cudid novum Megasthenem, Beroſum, Manethonem, & Philonem, quos*
Commentariis auctos in publicum emiſit, & pretioſis hiſce veterum Autorum titu-
lis, toti mundo ferè impoſuit. Megastheni hiſtorias attribuit, de quibus nunquam
cogitavit. i. e. “*Joannes Viterbiensis*, in order to arrogate to himſelf a Glory
 “he noways deſerved, forged a new *Megasthenes*, [*Metaſthenes*] *Beroſus*,
 “*Manethon*, and *Philo*; to all which adding Commentaries, he publiſhed
 “the whole; and, by means of their great Names, impoſed upon almoſt
 “all the World. He aſcribes Hiſtories to *Megasthenes*, [*Metaſthenes*] of
 “which the latter never once dreamt.” The Inhabitants of *Viterbo*,
 zealous for the Honour of their Fellow-Citizen, who was really a very
 learned Man, exclaimed againſt thoſe who declare him to be an Impoſtor.
 To juſtify him, they alledge, that as he was merely a Friar, ’tis no ways
 probable to ſuppoſe that he had Monies ſufficient to pay for the digging
 up of ſo many Marbles, Inſcriptions, Medals, and other ancient Monu-
 ments (which his Enemies ſaid he cauſed to be made ſecretly) to throw a
 Glory round his native Country. However this be, they cauſed the fol-
 lowing honourable Inſcription to be engraved under his Picture, and is, in
 Engliſh, as follows: “*Joannes Annus of Viterbo*, a Dominican, Maſter of
 “the Sacred Apoſtolic Palace, and Profeſſor of all Sciences, increaſed his
 “Country’s Glory, by Monuments of Hiſtory, in 1470.”

Joannes Annus Viterbiensis,
Ord. Praedic. Sacri Apoſtolicæ Palatii Magiſter,
Scientiarum omnium Profeſſor,
Hiſtoriâ Patriam illuſtravit. Anno M. CCCC. LXX.

* In the Citation given here by Mr. de Blainville, from *Calviſius*, the proper
 Name *Megasthenem* ſhould be *Metaſthenem*, (an ancient *Persian* Hiſtorian.) Among
 other Objections made by the Criticks, to *Joannes Viterbiensis*, one was; that he
 did not ſo much as know the true Names of the Authors whoſe Works he pre-
 tended to have diſcovered; and among others, that of *Metaſthenes*, he writing it
Megasthenes. ’Tis ſomething odd, that *Viterbiensis*’s Opponent (*Calviſius*) ſhould
 commit the very ſame Error.

1707.
Dec. 29.
St. Peter's
Patrimony

In another Place is painted the Story of a Calamity which happened in 1576. We there see such Clouds, as it were, of Grasshoppers, as quite darken the Air, overspread the Earth, and devour every thing round *Viterbo*. 'Twas to no purpose that the People exerted their utmost Endeavours, and employed every Expedient, in order to free themselves from this Scourge; in vain they had Recourse to Holy-Water, Charms and Exorcisms; all of them not having Efficacy enough to prevent the Famine which those Insects occasioned in *Viterbo*, and the Places adjacent to it. In this Town-house is likewise a very beautiful Chapel, every Part of which is carved and gilt. The Inhabitants of *Viterbo* set a high Value on its Altar-Piece: 'Tis a Visitation of *Elizabeth*, painted by *Cavarozzi*, their Countryman. In the great Square is a fine Fountain, the Waters of which spout to a great Height, and in Form of a Flower-de-Luce; they then fall back into a Cup, supported by Lions, who spout into it, and fill a large Basin.

The Cathedral.

Popes buried in
Viterbo.

Error of
the anonymous
Author.

In our Way to the Cathedral, we cross an old Bridge, under which was anciently seen the *Via Romana*, of which no Footsteps remain at this time. Not far from this Bridge, is the mean *Farneſe* Palace, where ('tis said) Pope *Paul III.* was born. 'Tis now possessed by Count *Mareſcotti*. Its Cathedral is a pretty handsome Edifice. The Nave is supported by twenty four Columns; and we there see, placed against the Wall, at the Right-Hand coming in, the Tomb of Pope *John XXI.* a *Portuguese*. The Stone-Statue, representing him, lies along; and he wears his Triple Crown; and only the following plain Epitaph is read in his Honour: *Joannes Luſitanus XXI. Pont. Max. Pontificatus ſui Menſ. viii. Moritur 1277. i. e.* "Pope *John XXI.* a *Portuguese*, died in 1277, the eighth Month of his Pontificate." Pope *Alexander IV.* of *Anagni*, and who died in 1261, is likewise interred in this Church. The Author of the *Journal* asserts, "That four Popes, viz. *John XXI.* *Alexander IV.* *Adrian V.* and *Clement IV.* "were buried in this Cathedral." However, 'tis certain that the last-mentioned, who was of *St. Giles* on the *Rhone*, was interred in the Church of the *Dominicans*; and *Adrian V.* a *Genoeſe*, in that of the *Franciscans*. I took notice that there is no Triple-Crown on his Statue, as on that of *John XXI.* His Epitaph, wherein 'tis declared, that he enjoyed the Pontificate but one Month and nine Days, runs thus:

Hadrianus V. Pont. Max.
*Flisca * è Familia nobiliſſima Genuenſe,*
Menſis unius, dierumque novem Magiſtratum
Pontificium gerens, XV. Cal. Sept. 1276. diem
Ultimum functus, hac bonoriſicè ſepulturâ donatur.

* *Fieſque.*

In

In the same Church is the Mausoleum of *Vice-Dominus*, elected Pope in 1707. this Convent, and who died the very Day of his Election, as is declared in his Epitaph, which is full of *Concetti*. 'Tis observed, in the last Line, *That the same Day saw him on a Throne, and in his Coffin.* Dec. 29. St. Peter's Patrimony

*Schemate saxa rudi, tibi Lector, muta loquuntur,
Neve caduca putes, teste latente monent :
Namque Placentinis VICE-DOMINUS ortus ab oris,
Francisci soboles hic celebranda jacet.
Ferre vices Domini fors huic dedit improba ; verum
Una Petri Solium lux, Feretrumque dedit.*

Monu-
ment and
Epi-aph of
*Vice-Do-
minus.*

In this Church of the *Franciscans* is shown a Stone-Crucifix, with a Pi-
cture representing *Piety*; both of them by the famous *Michael Angelo*. To
return to the Cathedral : 'Tis pretended that it stands in the Middle of the
ancient Town of *Arbanum*, which also extended over the Part now called
il Pian di Scarlavo. *Longhula*, we are told, stood in the Place called *Borgo*
Lungo. Fanum Volturnæ was in the District called *Pian de S. Faustino* ; and 'twas
there that the twelve *Lucumones*, or Deputies [some call them *Petty Kings*]
of the twelve Corporations of *Tuscany* used to assemble. *Vetulonia*, in that
of *San Sisto*, from *la Porta di S. Matteo*, to *Porta Salciccia*. But all these
seem to have been forged by *Annius Viterbiensis* ; or (supposing this literally
true) *Fanum*, *Arbanum*, *Vetulonia*, and *Longula*, must have been mere Vil-
lages, when *Desiderius* surrounded them all with one common Wall ; *Vi-
terbo* being, at most, but three little Miles round. Pope *Celestine III.* who
died in 1198, made it a Bishop's See, immediately dependant on that of
Rome ; but the Episcopal Palace, which stands near the Cathedral, is a
poor Edifice. By the way, *Viterbo* boasts its having given birth to several
learned Men ; and, among others, to *Petrus Antonius*, *Episcopus Signanus*,
Joannes Annius, Cardinals *Facius Sanctior*, and *Scipio Cobellutius*. The last
mentioned was Son to an Apothecary, and raised himself merely by
his Merit. He was a very learned Man, and a great Protector of the
Learned. I have read somewhere, that he was so fond of *Barclay*, Author
of *Argenis*, &c. that he used frequently to give him Handfuls of Pistoles ;
and that it was he who caused Pope *Gregory XV.* to make the Bull *De eli-
gendo Pontifice* ; by means whereof he hoped to raise himself to the Ponti-
ficate, and exclude the rest of the Cardinals. He died in 1626. There
are now two Academies of Wits in *Viterbo* ; the first under the Name of
Gli Ardenti, (the *Burning*) have, for their Motto, a Flaming Furnace, in
the midst whereof is an Ingot of Gold, in a Crucible, with these Words,
Donec Purum ; " till it is pure." The other, under the Name of *Gli*
Ostinati, " the Obstinate or Resolute," whose Emblem is a Pyramid beat
on every Side by the Winds, with the Word *Frustra*, " In vain." I for-
got to observe, that the renowned *Donna Olympia Maldacchini*, Sister-in-
law,

Figures by
Michael
Angelo.

Places in
Viterbo, on
which the
ancient
Towns are
said to
have stood.

Learned
Men born
in *Viterbo*.

Academies
of Wits in
Viterbo.

1707. law, and Mistress to Pope *Innocent X.* of the *Pamphili* House, was born in
Dec. 29 Viterbo.

St. Peter's The *Vici* Family were, during a long Course of Years, Lords and
Patrimony. Princes of *Viterbo*, till the Holy See having been transferred from *Rome*
The Fa- to *Avignon*, by Pope *Clement V.* a *Gascon*, Cardinal *Egidio-Carila*, Legate
mily of of the Church in *Italy*, dispossessed them of it; nevertheless, they reco-
Vici. vered their Principality after the Death of this Cardinal. To these suc-
 ceeded the *Gatti*, who, some time after, were also drove away by the *Urfini*
 Faction, but afterwards restored by that of *Colonna*. The Animosities and
 Civil Wars of these two Factions, reduced the City of *Viterbo* to the poor
 Condition in which it continues to this day. Almost at the going out of
 it, (towards *Monte Fiascone*) we see, near the Gate, an exceedingly fine
 Fountain, remarkable for its Jets, and its vastly capacious Basin. There
 are several others, (the Waters of which are excellent) in the City; but
 very bad Wine is drunk there. Near this Gate stands also an old Castle,
 which must have made Work for those who might besiege in the Time
 when Cross-Bows were used; it being built of Free-Stone, flanked with
 some Towers, and surrounded with a very large Ditch: It now serves as a
 Magazine for Corn. I must observe, that the Body of *St. Rosa*, which is
 seen entire in the Church of the Convent of Nuns of her Name, is the
 principal Relic in *Viterbo*, and considered as one of the most remarkable in
 all *Italy*. The Situation of this City, about which are a great many Emi-
 nences of difficult Access, contribute more to its Strength than the Walls.

Dismal
 Effects of
 the Papal
 Govern-
 ment.

At our leaving *Viterbo*, we enter a wide-extended Plain, which should
 naturally be exceedingly populous and fruitful; but 'tis nevertheless the
 very Reverse; for, from *Viterbo* quite to *Monte-Fiascone*, which is full
 eight Miles from it, we did not meet a Soul. The like Solitude is found,
 in the vast Extent of Country between *Rome* and *Terracina*, which is near
 an hundred Miles long from *Civita Vecchia*, and fifteen or twenty broad
 in several Places. This whole Extent of Country is so vastly desolate, that
 we frequently don't discover a single House, except on the Mountains.
Italy was in pretty near the same Condition, during the Triumvirate of
Augustus, *Anthony*, and *Lepidus*; and which *Virgil* hints at, in the Close of
 his first *Georgic*, in manner following:

*Hic multæ scelerum facies : non ullus aratro
 Dignus bonos, squallent abduētis arva colonis,
 Et curvæ rigidum falces constantur in enses.*

That is;

“ Here Fraud and Rapine, Right and Wrong confound;
 “ Here impious Arms from every Part resound,
 “ And monstrous Crimes in ev'ry Shape are crown'd!

}
 “ The

- " The peaceful Peasant to the Wars is prest ;
 " The Fields lie fallow in inglorious Rest.
 " The Plain no Pasture to the Flock affords ;
 " The crooked Scythes are streightned into Swords.

DRYDEN.

1707.
 Dec. 29.
 St. Peter's
 Patrimony.

This Solitude is owing likewise to the Papal Government, and cannot easily be remedied, as the Inhabitants can expect no other Reward than endless Servitude for their Toils. On one hand, the Frauds committed in the Sale of Corn, (the whole Profit whereof goes to the Pope) are so great, that the Proprietors of the Lands get very little, after all the Labour bestow'd on them : And on the other hand, the Inhabitants have no room to hope that the Face of Things will change for the better, so long as the Sovereign is elective and despotic ; for, as a Prince, whose Dominions descend to his Children, is usually desirous of leaving them in such a Condition as may enable them to support their Dignity, and consequently uses his Subjects well ; an elective Prince, on the contrary, devotes his whole Thoughts to the aggrandizing of his Family, at the Expence of his Subjects : A Circumstance which happens especially with regard to the Popes, who, as they do not usually rise to the Pontificate but in a very advanced Age ; and being consequently sensible that they shall not possess it long, are thence naturally prompted to employ every Expedient which may contribute to the enriching of their Families ; and thereby enable these to make such a Figure in the World, as may make them be talked of long after their Death. This is the true Cause of the Oppression under which the Subjects of the Pope's Territories groan ; a cruel and barbarous Oppression, which not only depopulates all that beautiful Country, but quite breaks the Spirit (by the Necessities to which the Inhabitants are reduced) of the few seen there. I will even assert, that this Poverty lessens the Increase of the People themselves ; it being certain that Men and Women, well fed, well cloathed, and not worn out by Labour, or the Reflexion on their miserable Condition, are infinitely more vigorous, and consequently better qualified to multiply their Kind, than others who are in want of every thing ; are toiling perpetually ; and for ever perplexed with uneasy Thoughts. But I shall not expatiate, Sir, farther on this Subject to you, whose Knowledge and Experience are so great ; and who knows much better than I do, that no Government is more severe or fatal to a People than that of Priests. But to go on with our Journey.

We found this great Extent of Country, between *Viterbo* and *Monte-Fiascone*, vastly desert ; yet the Road is very good and smooth, to the Foot of the Eminence on which this last City stands ; but the Ascent to it is no ways easy. *Monte Fiascone* is the ancient *Falerium* or *Falerii*, Capital of the *Falisci* ; a People who anciently gave the Romans not a little Trouble. But others, on *Strabo's* Authority, declare the ancient *Falerium* to have been built on the Hill where now stands *Citta Castellana*, on the *Via Flaminia*, between *Rome* and *Otricoli*. However this be, those who have writ concerning

Monte Fiascone, anciently *Falerii*, Capital of the *Falisci*.

cerning the Origin of the City, declare it to be of great Antiquity; they affirming, that it was built by the *Greeks*, headed by *Halesus*, of the Family of the *Atrides*, who, after *Agamemnon* had been murdered by *Ægisthus*, fled to *Italy*, and there founded the City of *Falerium*. *Ovid* speaks thus of it, in the Elegy *de Festo Junonis*:

Cum mihi pomiferis Conjux foret orta Phaliscis ;
Mœnia contigimus victa Camille tibi.
Castæ sacerdotes Junoni festa parabant
Per celebres ludos, indigenamque bovem.
Argiva est Pompæ facies : Agamemnone cæso
Et scelus, & patrias fugit Halesus opes.
Jamque pererratis profugus terraque, marique,
Mœnia felici condidit alta manu.

Remark
on a Pas-
sage of
Ovid.

One would conclude, from the *Pomiferis* [Apple-bearing] *Phaliscis*, that this Country had been anciently the *Normandy* of *Italy*. However, we did not see a single Apple-tree, nor even so much as an Apple, in it.

Farther
Particulars
concern-
ing the
Falisci.

The Year of *Rome* 361, the renowned *M. Furius Camillus*, being a fourth time Military Tribune, with *M. Furius Medullinus*, *C. Æmilius*, *L. Valerius Publicola*, *Sp. Posthumius*, and *P. Cornelius Cossus*; went and plundered the Plains belonging to the *Falisci*, where he put all things to Fire and Sword. Hereupon the last mentioned People march'd forth, in Battle-Array, to check the *Roman* Forragers; pitched their Camp to advantage; and continued quiet. And now *Camillus* employed every Artifice, but in vain, in order to draw the *Falisci* to a Battle. At last, fearing this whole Campaign would pass merely in slight Skirmishes, he resolved to force the Enemy's advantageous Post. Accordingly a bloody Battle was fought; the Camp of the *Falisci* was forced; they leaving great Numbers of their Troops either dead in the Field of Battle, or taken Prisoners. The rest withdrew to *Falerium*.

Story of a
School-
master in
Falerium.

Camillus, proud of this Victory, besieged the City in question; but its Situation being exceedingly strong, he carried on the Siege during a long time, but without any Hopes of taking it. At last, after having given up all Hopes, his Generosity atchieved what it was not in the Power of his Arms to do. A Pedagogue, who had the Care of the Education of the Children of the chief Personages in the City, formed a Project to enrich himself at the Expence of those who had trusted them to his Care. For this purpose, he ordered Matters so, that he conducted all the innocent Youths in question, into the *Roman* Camp. *Camillus* pretended to receive him very graciously; but afterwards he caused him to be stripped, and his Hands tied behind, when he sent him back to *Falerium* with all his Scholars, who, by express Order of the *Roman* General, kept on whipping the Traytor-Pedant, till they were returned back to the City. This generous Action made so deep an Impression on the Minds of the Besieged, that they instantly

instantly submitted to a generous Enemy, who otherwise would not have been able to reduce them without the greatest Difficulties. *Falerium* was afterwards made a Roman Colony, during the second Triumvirate; and called *Colonia Junonia Etruscorum*; and *Macrobius* observes, that the Statue of *Janus Quadrifrons*, "the four-faced *Janus*," was first brought from that City to Rome.

Monte Fiascone is now a very small Town, tho' a Bishop's See, with a Seminary pretty well endowed. On its Cathedral is a pretty large Dome or Cupola, which is discovered at a great Distance, but the Streets are very narrow and ill contrived; and the old Castle is now a Receptacle only for Lizzards, Bats and Owls. In a word, 'tis remarkable only for its Situation, and for the Hills surrounding it, which produce great Quantities of excellent Wine; particularly Muscadel Wine, made famous by a certain German Bishop, whose Story is as follows. This Prelate who, like the rest of his Countrymen, was not an Enemy to the Bottle, had an Affair which required his Presence in Rome. No sooner had he set his Foot in Italy, but he commanded his Steward to go before, in order to taste the Wines in every Inn upon the Road. In case the Wine was tolerably good, the *Major-Domo* was to write (in Chalk) upon the Door, the Latin Word *EST**, in Capital Letters. If it was very good, he must write *Est*, *Est*; and 'twas at the Inns, so characterized, that the venerable Bishop usually put up. At last, the Steward being arrived in *Monte Fiascone*, found the *Muscatello*, ("Muscadel Wine,") so delicious, that he did not scruple to triple the *Est*; and accordingly the Bishop found, that his Steward had a superlative Taste. And now the Prelate carous'd so heartily, that this Farce became a Tragedy; the too great Quantity he poured down of this Nectar throwing him into a Fever, which carried him off in a few Days. The Tripler of *Est* buried his Master in a Church dedicated to St. *Flavian*, three hundred Paces from the City, going down the Hill. We went thither, in order to view the Tomb of this rare Bishop, which is no more than a flat Stone. The Deceased is there represented in his Pontifical Vestments, with his Mitre, his Crozier, and other Episcopal Ornaments; two Escutcheons with his Arms, and two large Goblets after the German Fashion. At his Feet is a small Stone, on which is badly engraved the Epitaph which his Steward, as Tradition relates, made in his Honour. As this Place is pretty dark, I had desired the Church-Warden to light a Wax-Taper, in order to copy the Inscription as accurately as possible. But before I present you with it, I will observe that the Epitaph in question, tho' so very laconic, is not exactly copied by any Travels into, or Relations of Italy, which have come into my Hands. The Author of the *Journal*, and *Jouvin de Rochefort*, don't once speak of it. The Author of *Mercurius Italicus*, and *Huguetan*, cite

1707.
Dec. 29.
St. Peter's
Patrimony

German
Bishop;
and of the
celebrated
Est, *Est*,
Est.

Errors of
Laffells,
of *Mercurius Italicus*, and
Mr. *Misson*

VOL. III.

4 F

it

* I translate this Verb (as the Reader will see presently) *Here*, which I take to mean the same with *Est*.

1707. it thus: *Propter Est, Est, dominus meus mortuus est.* *Lassells* thus: *Propter*
Dec. 29. *Est, Est, Est, herus meus mortuus est.* Mr. *Misson* observing, to his Friend,
St. Peter's that he had seen this Inscription quoted on three or four Occasions, but did not
Patrimony find that any one of them was exact, has himself committed some Errors.
 Here follows the Manner in which he gives it us, *Pag. 304. Vol. II.* of his
Travels: Est, Est, Est, propt. nimium Est, Jo. de Fuc. D. meus mortuus est.
 Nevertheless after comparing (I having his Book then with me) this Copy
 with the Original, I found that the exact Transcript of it is as follows:

EST. EST. EST. PPR NIVM EST HIC IO. DE
 FVC. D. MEVS MORTVS EST.

Imitated;

By quaffing too much, HERE, HERE, HERE,
 My Master tipt—into his Bier*.

Mr. *Misson* You'll observe, Sir, that it differs, in some Particulars, from this very
animad- accurate Traveller; he giving us *Propter nimium*, and *mortuus*, in a diffe-
verted on. rent manner from what they are found in the Original; not to mention his
 omitting *Hic*, which is certainly in it, and ought to be so. He thus adds,
 in a marginal Note in the same Page: "*Jo. de Fuc.* is explained, in this man-
 "ner, by Tradition, *Joannes de Fucris*; a Name of one of the best Families in
 "Ausburg." Who would not conclude, that a Person, who speaks in so de-
 cisive a manner, was certain of the Truth of what he advanced? and yet
 he is mistaken in every Particular. The *Ausburg* Family mentioned by
 him, is called, in the German Language, *Fuggers*; and, in Latin, *de Fug-*
geriis. They enjoy the Title and Prerogatives of Count of the Empire;
 and their Arms, which I have seen so often in *Ausburg*, that I cannot forget
 them, are quite different from those on the Tomb of our German Bishop.
 Farther, a Gentleman of *Salzburg* assured me, in *Rome*, that there is now,
 in the City to which he belongs, an ancient and distinguished Family,
 named *Fuc*, whose Latin Name is *De Fucis*; whence I am firmly persuaded
 that our German Prelate was descended from it; and not from that of the
Fuggers of *Ausburg*, whose Latin Name is *De Fuggeriis.* By the way, 'twas
 affirmed to us, that this venerable Prelate, who was vastly rich, bequeathed
 ten thousand Crowns to the Hospital of *Monte-Fiascone*; upon Condition
 that the said Hospital should give annually, on *Whitsunday*, to all Persons
 who might come thither, as much Bread and Muscadell Wine as they could
 eat and drink at one Meal. If it be fact, that such a Legacy was left,
 our Bishop must have been a true Votary to *Bacchus.*

Leaving

* I don't know whether the Reader will excuse the above Extempore Imitation of
 this famous Latin Epitaph; and especially the low Puns introduced by me in it.

Leaving *Monte Fiascone*, we discover the Lake *Bolsena*, [*Volfinium*] ^{1707.} which I shall mention soon. After passing for a considerable time, (at ^{Dec. 29.} some distance) along it, we enter'd a Wood, vulgarly called *Bosco di Monte Fiascone*; and known formerly by the Name of *Lucus Volfiniensium*. This ^{St. Peter's} Wood was anciently of a pretty large Extent; I mean, that it covered the ^{Patrimony.} whole Tract of Ground (eight Miles in Length) between *Monte Fiascone* ^{Bosco di} and *Bolsena*. Here were celebrated Festivities and Games intermixed with ^{Monte-} Sacrifices, in Honour of *Juno*, as *Ovid* observes in the above-mentioned ^{Fiascone,} Elegy *De Festo Junonis*; he saying thus: "There is an ancient Grove, ^{anciently} "thick-set with Trees, whose Heads reach to the Clouds. Survey it, ^{Lucus Vol-} "and you will own that it must be visited by the Deity. Its ancient ^{finiensium.} "unadorned Altar, receives the Prayers and Incense of the Devout."

*Stat vetus & densa præ nubibus arbore lucus,
Aspice, concedes Numinis esse locum:
Accipit Ara preces, votivæque Thura Piorum,
Ara per antiquas facta sine arte manus.*

In the Pontificate of *Sixtus V.* this Wood was one of the most dangerous, to Travellers, in all *Italy*, on account of the Banditti who were ^{This} Masters of its several Avenues; but that Pope extirpated those Wretches, ^{Wood for-} by putting a Price upon their Heads; and promising a Pardon, with a ^{merly very} considerable Reward, to such of them as should bring the Heads of their ^{dangerous} Accomplices. After crossing this Wood, we arrived pretty late in *Bolsena*, ^{to Tra-} of which I shall speak to-morrow.

1707.
Dec. 30.St. Peter's
Patrimony

C H A P. LXII.

Bolsena, *the ancient Volsinium*. Nurscia, *a Volsinian Goddess*. Bolsena, *a quite paltry Town*. *Origin of Corpus Christi Day*. *An antique Sarcophagus*. *Lake of Bolsena, called anciently Lacus Volsiniensis*. *Mistake of Pliny and Mr. Miffon*. *St. Lorenzo delle Grotte*. *Aquapendente, a City and Bishop's See, anciently Aquula*. *The River Paglia, anciently Pallia*. *A noble Bridge built by Pope Gregory XIII*. *Sentinum, a Town totally ruined*. *Arrival in Tuscany*.

Bolsena,
anciently
Volsinium.

ALL those who give us the History of the ancient Romans, declare *Volsinium* to have been, anciently, one of the principal Cities in *Tuscany*. 'Tis frequently mentioned by *Livy*, among others. *Valerius Maximus* calls it the Capital of *Hetruria* or *Tuscany*; *Caput Etruriæ*. *Florus* and *Seneca* call the *Volsinians* the most wealthy of the *Hetrurians*; *Opulentissimos Etruscorum*. *Propertius*, *Tacitus*, and *Antoninus's* Itinerary, term them *Volsinii*; and *Pliny* says, the Soil of *Volsinium* was so exceedingly fruitful, that Olive-Trees used to bear Fruit, the second Year after their being planted. He likewise expatiates in praise of its Wines, and especially of those called by him *Apiana Vina*. This great Opulence, together with the Charms resulting from a long and uninterrupted Peace, plunged the Inhabitants into the Extremes of Luxury, which had like to have been fatal to them. They had manumised such Numbers of Slaves, that these ungrateful Wretches attempted to reduce their Masters to a State of Captivity; insomuch that the latter, in order to free themselves from this Misery, were forced to implore Aid from the Romans. *Valerius Maximus* relates this Incident as follows: " This rich City, renowned for its excellent
" Laws and Manners, was considered as the Capital of *Hetruria*; but be-
" ing afterwards over-run with Luxury, and plunging into an Abyss of
" shameful Crimes; it was subjected by its insolent Slaves. Some few of
" these presuming, at first, to usurp the Senatorial Dignity, afterwards
" seized on the whole Government. They now commanded all Wills to
" be drawn up as they were pleased to dictate; they forbid the Freemen to
" assemble, or have Banquets; they took to Wife their Masters Daugh-
" ters. In fine, they enacted a Law, viz. That their Whoredoms, with
" Widows and married Women, should not be punished; and that no
" Virgin should espouse a Freeman, till after one of their Comrades had
" deflowered her." *Urbs hæc erat opulenta, legibus & moribus ornata, Etru-
riæ caput habebatur: sed postquam luxuriâ prolapsa est, in profundum injuria-*

rum & turpitudinis decedit, ut jervorum se insolentissime dominationi subiceret; qui primum admodum pauci Senatorium ordinem intrare ausi, mox universam rempublicam occupaverunt. Testamenta ad arbitrium suum scribi jubebant; con-
 vivia cæsusque ingenuorum fieri vetabant; filias dominorum in matrimonium du-
 cebant. Postremò lege sanxerunt, ut stupra sua in viduis pariter ac nuptis im-
 punita essent, ac ne qua virgo ingenuo nuberet, cujus castitatem non ante ex nu-
 mero ipsorum aliquis delibasset. Were Masters ever reduced to such sad Ex-
 tremes by their Slaves? To conclude; Despair forced the *Volsinii* to have
 recourse to the Romans, who sent the Consul *Decius Junius Murena*, who
 checked the horrid Insolence of these Villains, by justly executing, with
 the utmost Severity, the most guilty of them.

The *Volsinii* had among their Deities, One in particular called by them *Nurscia*,
Nurscia, mentioned by *Livy*, as likewise by *Tertullian* in his *Apologet.* in a
 manner following: *Unicuique provincie & civitati Deus est, ut Syriæ of the*
Astartes, ut Arabiæ Disares, Asculanorum Ancaria, Volsiniensium Nurscia, Volsinii.
Ocriculorum Valentia. *Juvenal*, speaking of the Inconstancy of the Ro-
 mans, who had killed, and dragged through the Streets of Rome, *Sejanus*
 (born in *Volsinium*) whom they worshipped the Day before, has these Lines,
 in his Tenth Satire:

Turba Remi sequitur fortunam, ut semper, & odit
Damnatos: idem populus si Nurscia Tusco
Favisset, si oppressa foret secunda senectus
Principis; hac ipsa Sejanum diceret hora
Augustum.

That is;

- “ They * follow Fortune, and the common Cry
- “ Is still against the Rogue condemn'd to die.
- “ But the same very Mob, that Rascal Croud
- “ Had cry'd *Sejanus*, † with a Shout as loud,
- “ Had his Designs (by Fortune's Favour blest)
- “ Succeeded, and the Prince's Age oppress'd.

DRYDEN.

By the way, *Volsinium* must have been a magnificent City, at the time that it
 was one of the twelve principal Corporations of *Tuscany*; since (according to
Pliny) *Metrodorus Sceptius* had counted there two thousand Statues, standing
 in the Temples, Squares, and Streets. The Author just mentioned ob-
 serves, that most of them were destroyed by Lightning. This City, in-
 deed, must have been inconsiderable in *Juvenal's* Time, as this Poet makes
 his

* The Mob.

† Mr. *Dryden* has omitted the Goddess *Nurscia* in his Version; probably not
 thinking it material.

1707.
Dec. 30.

St. Peter's
Patrimony

his Friend *Umbrius* say, in the Third Satire; that the Accidents which happened daily at *Rome*, are not dreaded in small Towns.

*Quis timet, aut timuit gelida Præneste ruinam,
Aut postis nemorosa inter juga Volsinii, aut
Simplicibus Gabiis, aut proni Tiburis arce?*

That is;

“ Who fears, in Country-Towns, a House’s Fall,
“ Or to be caught betwixt a riven Wall?

DRYDEN.

Bolsena, a
paltry
Town.

Bolsena is fallen still lower now, it being a paltry Town, built on the Ruins of the ancient *Volsinium*. ’Tis, however, surrounded with a pretty high Wall, flanked with some round Towers, and encompassed by a dry Ditch. ’Twas formerly an Episcopal See; but this has been transferred to *Orvieto*, eight Miles from it.

Origin of
Corpus
Christi
Day.

The Inhabitants boast their possessing, in the Church, the entire Body of St. *Christina*, a Virgin and Martyr; who having been thrown several times headlong into the adjacent Lake, with a huge Mill-stone round her Neck, still floated on the Water like a Reed; and was, at last, beheaded by the Heathens, a Sett of People very little affected by such Miracles. But this is a trifling one, in comparison of another very much trumpeted by them; and which, according to *Lassells*, confirmed the Reality of Christ’s Body and Blood in the Sacrament. This happened, adds he, in 1263; and gave occasion to Pope Urban IV. to institute a Festival in honour of that most august Sacrament, termed commonly by us la Fête-Dieu, [God’s Festival.] Here follows the History of that famous Miracle, in the same manner as told by the Author of *Mercurius Italicus*, a learned German Civilian, but a surprising Bigot. *Habes etiam*, says he, *clarissimum nostræ religionis argumentum, ut credas facilius, quod oculorum sensu deprehendes verum esse ac certum. Bolsenæ quidam Sacerdos cum SS. Missæ Sacrificium celebraret, ausus est dubitare, ane sub tenuis panis imagine immensus Deus adesset.* “ You likewise “ have a most conspicuous Proof of the Truth of our Religion; that you “ may more easily believe what you perceive, by your Eyes, to be true and “ certain: A Priest in *Bolsena* celebrating Mass, presumed to doubt, whether the Infinite God could be present or comprehended in a small Wa- “ fer.” After these Words, our Trumpeter of Miracles breaks off his Story; and immediately addresses the whole Body of Calvinists; inviting them to come and be Witnesses to this mighty Miracle. His Words are these: *Vos Calvini de grege quicumque estis, vos advoco, adeste & audite, ite & aspiciate inauditam rem. Dum dubius & cogitabundus hæret Sacerdos, è SS. Hostia effluit sanguis, & substratum linteum tingit: Eadem se sua vi in aëra librans*

*librans volat huc atque illuc, & in candidum marmor cruoris aliquot guttas profundit, quæ ad hanc usque diem in oppidi templo coluntur. Linteum sanguine tinctum in Urbevetana * Ecclesia asservatur.* i. e. "You Calvinists, whom-
 " soever you be, I call upon you: Be present and listen; go and behold
 " an unheard of Miracle. Whilst the musing Priest's Mind was doubtful
 " and wavering, Blood issued from the sacred Wafer, and tinged the
 " Linen Cloth upon which it lay; afterwards raising itself aloft spontane-
 " ously, it flew backward and forward, and spurted forth some Drops of
 " Blood on the white Marble; which Drops are still worshipped in the
 " Church of this City. The Cloth tinged with Blood, is kept in the
 " Church at Orvieto." Here you'll object to me, *that our Civilian did not know his Trade; and that no Circumstance or Evidence is admitted as true, according to the Law, unless attested by two Witnesses. He should have omitted the Stupidity of the Inhabitants of Bolsena, in not preserving the Cloth tinged with the Blood that issued from the Host, which with the Drops of it that remain to this day on the Marble, made the Number of Witnesses (two) required to verify this Miracle.* To this I will answer, (for the Civilian) that such an Argument as yours would be merely a *Huguenot* Sophism; and that if you refuse to credit this Miracle, attested by so great a Number of pious Catholics; this Origin of the famous *Corpus Christi* Day, you, and all such Infidels, need but come to *Bolsena*, and there be fully convinced. *Adeste & audite, ite & aspiciate inauditam rem!* i. e. "Come hither, and
 " listen to; go and behold and unheard of Miracle! *Hoc*, adds the Civilian, *certè fabula non est; sed fabulæ illi ipsi qui negant.* i. e. "'Tis certain
 " that this is no Lie; but those are Liars who will not give credit to it." What have you to answer to this?

We likewise see some Ruins of ancient *Volsinium*, on an Eminence behind *Bolsena*; and we there are shewn several antique Marbles, with Basso-
 Relievos, and some Inscriptions. I took notice of one Marble, on which is the following, a little imperfect.

IN. ITALIA. VVLSINIENSIVM. PATRIAE. SVAE. ITEM
 FERENT. ET. TIBURTIVM. ITEM. COLON. IITALI-
 CENSIVM. IN. PROV. BAETICA. PRAET. ETRVR.
 XV. POPVLOVVM. SACERDOTI. CAENINENSIVM.
 M. HELVIVS. M. F. CLEMENS. ARNENSIS. DOMO.
 CARTHAGINE. PRAEF. EQ. ALAE. PRIMAE. CAN-
 NANEFATVM. PRAESIDI. SANCTISS. ET. CARIS-
 SIMO. CURA. AGENTE. L. ACONIO. CALLISTO.
 TRIB. MIL. LEG. XIII. GEM. SEV.

* Orvieto.

Here

1707.
 Dec. 30.
 Se. Peter's
 Patrimony

Ruins of
Volsinium.

1707.

Dec. 30.

St. Peter's
Patrimony

Here follow two, less injured by Time.

I.
T. VALERIO. T. F. VEL. VICTORI.

DECVRIONI VVLSINIEN.

II. VIR. I. D. ITERVM QVINQVENNALI.

CVRATORI. PECVNIAE. PVBLICAE.

PONTIFICI.

PATVLCIA. EXOCHE. CONIVNX.

FECIT.

2.

C. OCTAVIO. C. F. PAL. MODESTO. AUGURI. II. VIR. I. D. QVAEST. II.

PRAEF. FABR. ROMAE. PRAEF. COH. III. PANNONIOR. P.

PRAEF. COH. III. ITYREOS. TRIB. MIL. LEG. III. SCYTHIC. CURAT.

REIP. VVLSINIENSIVM.

ITEM. HONORATO. AD. CURAM. CALENDARIJ. REIP. FALER. A. DIVO.

TRAJANO. PARTHICO. ET. AB. IMP. HADRIANO. AUG.

A Sarco-
phagus.Lake of
Bolsena,
anciently
Lacus Vol-
finiensis.Error of
Mr. *Misson*

I likewise took notice, in the Church-yard, of a noble antique Sarco-
phagus, adorned with dissolute Figures, representing a Bacchanal.

We had a wretched Supper last Night in *Bolsena*, and a worse Break-
fast this Morning. We left it between Nine and Ten o' Clock; travell-
ing, for some time, by the Lake of the same Name, and which is ever at
our Left. This Lake was anciently called *Lacus Vulfiniensium*, and *Lacus*
Tarquiniensis; and is almost in an oval Form. *Merula*, in his Cosmography,
declares it to be twenty four Miles in Circumference; the Author of the
Mercurius Italicus, twenty five; the *Journalist*, thirty; and Mr. *Misson*,
forty. Be this as it will, 'tis one of the most agreeable Lakes in *Italy*; it
being surrounded with very fruitful Hills, and a Variety of Towns and
Villages. There also are two Islands, called *Martana* and *Pressentina*, in it.
The former is very inconsiderable, and has only an Hermitage with its
Chapel, and some Trees on its Sides. The other is much larger, having
a fine *Franciscan* Convent, with large Gardens and a little Wood. 'Twas to
this Island, and not the former, (as Mr. *Misson* tells us) that *Amalazoniba*,
Daughter to the great *Theodoric*, and Mother of *Athalaric*, first and second
Kings of the *Goths* in *Italy*, was banished by her Cousin *Theodatus*, or
Theodabatus; and afterwards assassinated by Order of that Ingrate, whom she
had made her Partner in the Empire; and would have married him, after
the Death of her former Husband, if we may credit the Anecdotes of that
Age. *Pliny*, speaking of these two Islands, says that they float; and observes,
that they sometimes appeared (according as they were drove by the Winds)
in a triangular Figure; at other times round, but never square.

In Tar-
quiniensi

quiniensi lacu magno, insule duæ nemora circumferunt, nunc triquetram figuram edentes, nunc rotundam complexu, ventis impellentibus, quadratam nunquam. 1707.
Dec. 30.

With Submission to *Pliny*, they are not floating Islands; on the contrary, I can assure you, that they are fixed as the immoveable Island, where *Amadis de Gaul* passed under the Arch of *Loyal Lovers*, and put an end to the Adventure of the *Forbidden Chamber*. But this is not the only Mistake which *Pliny* has committed. This Lake abounds with Water-Birds of several kinds. 'Tis also said that great Numbers of Eels, of a prodigious Size, are found in it, and great Quantities of Fish of every kind.

The Country is exceedingly beautiful between *Bolsena* and *St. Lorenzo delle Grotte*; and was it cultivated proportionably to the Richness of the Soil, 'twould form one of the most beautiful Landships in the Ecclesiastical State. In it are seen a great Number of Olive and Chesnut-Trees, with Vines; and it would produce great Crops of Corn, did not the Popes, by their cruel Monopoly, lessen the Profits so much, that 'tis not worth the People's while to bestow the Time and Pains necessary for raising it to Perfection. *St. Lorenzo* is a mean trifling Village, surrounded with Walls, which are half-ruined, and flanked with some round and square Towers. The Inhabitants are very miserable. 'Tis called *delle Grotte*, [of the Grotto's] from the great Number of little Cells or Caverns, which the poor People of the Country have dug, in the Neighbourhood of it, for themselves to dwell in. As we were going through this Village, a tall swarthy Fellow, who declared himself to be the Pope's Custom-house Officer, came and presented us a printed Placart or Book of Rates, containing a List of all such Goods as paid Duty. His Holiness's Name and Arms are seen on the Top of this Tariff; a Circumstance that redounds highly to the Honour of Christ's Representative upon Earth. As we were settling Matters with our Custom-house Officer, one of our Conductors had got a little Liquor, and came and presented us with some *Moscatello di Lorenzo*, as he called it; intreating us to taste of some Wine, which he honoured with the Epithet *squisitissimo*, or most exquisite. Being desirous of obliging him, we sipped a little of it; but I can affirm, spite of the *Italian Hyperbole*, that this pretended *Moscatello squisitissimo* is most vile Stuff, and the very Reverse of the *Vin de St. Laurent* in *France*. As *St. Lorenzo's* Hill is very steep, we were obliged to alight, in order to ease the Horses in the Ascent: This is incommoding Men, for the Conveniency of Beasts. From the Summit of this Hill, we discover at a distance, *Bolsena*, *Monte-Fiascone*, with the whole Country lying round them; and the Lake, which appears from this Place to be of an oval Form. We have a still better View, from this Eminence, of the Extent of the two Islands just mentioned; the largest of which, (*Pressentina*) may be five or six Miles round, and the other about half. The Inhabitants assured us, that the Circumference of the Lake was not above twenty Miles, and its Breadth (where largest) eight.

1707.

Dec. 30.

St. Peter's
PatrimonyError of
Mr. MiſſonAquapen-
dente, (an-
ciently
Aquila) a
City and
Bishop's
See.

After feasting our Eyes for some time with this beautiful Landſkip, we travelled on through a wide-extended Plain, in which were fruitful Paſture-Grounds, intermixed with ploughed Lands, with Hills on each ſide, quite to *Aquapendente*. I cannot conceive why Mr. Miſſon ſhould declare, in his Travels, *That there cannot be a worſe Country than that between Bolsena and Aquapendente*; it being impoſſible for any Spot to be more fruitful or beautiful, eſpecially from *Bolsena* to *St. Lorenzo*. With regard to *Aquapendente*, anciently *Aquila*, 'tis a little inſignificant Town, notwithstanding the Houſes, as well as the Pavement, are of Stone. *Jourvin de Rochefort* ſays, that theſe are of *Brick*; and affirms, that both are very *handſome*; as alſo the Town-houſe, the great Square, and the Cathedral. But this muſt proceed from a ridiculous Fondneſs for amplifying Matters, and a Reſolution to imagine all things beautiful in *Italy*. However, notwithstanding the Poverty and Solitude of *Aquapendente*, there are three or four Convents of Friars in it; a Proof that the Country round it is not barren; the Monks never pitching their Tents in any ſuch Places. This paltry Town was made a Biſhop's See in 1646; after that Pope *Innocent X.* of the *Pamphili* Houſe, had cauſed *Caſtro* to be demolished, whoſe Inhabitants murdered the Biſhop whom the Holy Father ſet over them againſt their Will; and reſuſed, before, to receive him. Thus, after this poor Town had been barbarouſly razed, its Epiſcopal See, with which it had been honoured many Centuries, was transferred to *Aquapendente*, purſuant to the Canon-Law, which runs thus: *When a City has murdered its Biſhop, it muſt be for ever deprived of the Epiſcopal Title*. By the way, *Aquapendente* ſtands on an agreeable Hill, whence Waters iſſue in vaſt Abundance; and fall with a great Noiſe into the neighbouring Vallies; which, probably, was the Reaſon why 'twas called antiently *Aquila*, now *Aquapendente*. Here was born *Francis Bencius*, the learned Jeſuit, who flouriſhed about the Middle of the XVIth Century. He ſucceeded ſo well in his Studies under *Muretus*, that he became one of the greateſt Orators of his Time, and a good *Latin* Poet. He died in the *Roman* College, in *Rome*, Anno 1594. *Bencius* had three Brothers, (all Jeſuits) and born likewiſe in *Aquapendente*. It likewiſe gave Birth to the celebrated Profeſſor *Fabricius* of *Aquapendente*, whoſe Phyſical Works are highly eſteemed.

Paglia,
formerly
Pallia, a
River.

Leaving this Town, we deſcended a very ſtony and troubleſome Hill. The Valley, and the ſeveral Hills round, are covered with Vineyards; and, on the left, is ſeen the Town of *Proceno*, ſtanding on the Summit of a Mountain. Some time after, we went over the River *Paglia*, anciently *Pallia*, on a very fine Bridge, built of Bricks, having ſix Arches, and being above two hundred and fifty Paces long. 'Twas made of ſo great a Length, becauſe the River overflows its Banks in a ſurpriſing manner, when the Snows melt and deſcend from the Mountains. About the Middle of the Bridge, are two white Marbles; on one of which, (to the right) is the following Diſtich; the Senſe of which is this: "O Paſſenger! wiſh that every Hap-
pineſs

through ITALY.

" pines may attend on Gregory; as it is to him thou owest thy travelling
" here with Safety.

*Omnia dic' leta eveniant, et fausta, Viator,
Gregorio, tutum qui tibi reddit iter.*

587
1707.
Dec 30.
St. Peter's
Patrimony

This beautiful Bridge was built by the Command of Pope Gregory XIII. as appears by the subsequent Inscription, engraved on the Marble, to the left. 'Tis in English as follows: " Pope Gregory XIII. in the Year of our Lord 1580, and the eighth of his Pontificate, caused this Bridge, which had been demolished by the Violence of the Floods, to be rebuilt, for the Security of Travellers, in a new Form, and stronger than before.

*Greg. XIII. Pont. Max.
Pontem aquarum impetu dejectum,
Incolumitati Viatorum,
Nova forma, opere firmiore,
Restituit.
An. Pont. sui VIII. Sal. M. D. LXXX.*

On a third Marble is a long Inscription, importing, in Substance, That Innocent XI. caused it to be repaired in 1685. Being got over the River Paglia, we arrived, some time after, at Centino, a Post-house, where are only three or four other Houses, all of them ruined and uninhabited; and yet Mr. Misson calls this Place the Village of Centino; placing it at the Foot of Mount Radicofani, tho' full four Miles distant from it. Strabo and Pliny fix, pretty near this Spot, a little Town, called by them Sentinum, and its Inhabitants Sentinates; but not even the smallest Footsteps are now seen it. Here the Territories of the Patrimony of St. Peter end, and those of the Great Duke of Tuscany begin.

After meeting with a wretched Dinner in our Inn at Centino, we mounted our Post-Chaises. Travelling on, we soon descended into the Channel of another Branch of the Paglia, which was almost dry; but will be the very contrary, as soon as the Snows shall begin to melt. We there spied the Ruins of a large Stone-Bridge, which, we were assured, had been built in the Time of the old Romans. One of its Arches, towards Centino, is still intire; and a half Arch on the other side of the River, whose Source is in Radicofani Hills, and flows into the Tiber a little above Castigliano. Here the Country begins to grow bad; we seeing nothing but solitary, and almost barren Mountains, except a small few Spots here and there, which are cultivated. We were forced to alight from our Chaises, in order to go up the Mountain Radicofani; it being so steep, that Horses are scarce able to climb up it, tho' unloaded. We ourselves, as you'll naturally suppose, had no less trouble in ascending up it; the Road through which we

1707. travel, being all paved with large Flint-Stones. However, after stop-
 Dec. 30. ping several times to take breath, we arrived, pretty late, and greatly
 Tuscany. fatigued, at the Inn standing on the Top of the Mountain, and full five
 Miles from the Place we alighted, in order to ascend.

C H A P. LXIII.

*The Town and Citadel of Radicofani. Fountain, and its Inscription.
 The Fortrefs, by whom built. A Storm, with Thunder and Light-
 ning. A very desert Country. St. Quirico and Torrineri. Monte
 Alcino, anciently called Mons Alcinoi; a Bishop's See, and Suf-
 fragan to Sienna. Buon-Convento. Story of the German Em-
 peror poisoned there by a consecrated Wafer. Bigottry of the Author
 of Mercurius Italicus. The River Ombrone, anciently Umbro.
 Its two Sources. The River Arbia.*

Dec. 31.
 Radicofa-
 num, a
 Town and
 Citadel.

IT being late when we arrived Yesterday Night, at the Inn standing on
 the Summit of *Radicofani*, I can say nothing concerning it. This Inn
 is on the Road-side, and intirely built of Free-Stone. Its Front is a
 double Portico, supported by twelve Columns; and this House, which is
 said to have been anciently a Hunting-Seat belonging to the Great Dukes
 of *Tuscany*, has several Apartments which are commodious enough; but 'tis
 the sad Fate of Knight-Errants, not to meet with Conveniencies in those
 Places which promise the most.

A Foun-
 tain and
 Inscrip-
 tion.

Near this Town, on the Road-side, is seen a Fountain, adorned with
 the Arms of the Great Duke of *Tuscany*, supported by *Minerva* and
Ceres, holding a *Cornucopia*, with this Inscription, importing, that *Ferdi-
 nand III.* Great Duke of *Tuscany*, erected that Fountain for the Conveni-
 ency of Travellers, *Anno Dom. 1603.*

F E R D I N A N D U S
 MAGNUS HETRURIAE DUX III.
 IN VIATORUM COMMODITATEM
 A. S. M. DC. III.

The For-
 trefs, by
 whom
 built.

This Prince must have taken Travellers for Horses, Asses, or other
 Animals, who drink only Water; or he was endued with the Gift of Pro-
 phesy, and knew that they would meet (in this Palace of his) with nothing
 except Wine, scarce better than mere Element. Be that as it will, the
 Town and Fortrefs of this Name, stand opposite to the Inn. The former
 was built by *Desiderius*, last King of the *Lombards*, who called it *Rodaco-
 fanum*; and it was afterwards fortified with strong Walls by *Hadrian IV.* an
Englismen,

Englishman, who died in 1159; but by Earthquakes, and especially that of 1699, it has been reduced to a small Town, of one hundred and fifty Houses at most. 'Tis built against a Rock, which seems to have been fixed there, purposely that a Citadel might be raised upon it; in order to defend it against any Army which should attempt to enter *Tuscany*. *Cosmo* I. of *Medicis*, built one; and this is so strong, that it would be scarce possible to take it, in case it was furnished with all things necessary to its Defence. 'Tis an irregular Pentagon, so built on account of its Situation. Its Bastions, which are seen, and vastly strong, are all of Free-stone, with a large Tower in the middle; and two Wells, which, 'tis said, can never be dried up. Its Arsenal is pretty well fortified with Cannon, but I counted only eleven that were mounted. The present Garrison is inconsiderable, the Great Duke having no Apprehensions from the Ecclesiastical State. It consists of a Commandant, a Judge, three Gunners, twenty Soldiers, and a dozen Priests. Here you will say, *Of what Use can all these Priests be? Methinks one Chaplain, or two at most, would suffice for so small a Garrison.* I made, Sir, just the same Remark; and was answered, that there are two Churches in the Fortrefs, four in the Town, (tho' so pitiful a one) and two without. The Great Duke, who is a most devout Prince, requires Divine Service to be performed daily in these Churches; and will have the Soldiers, (a sort of Banditti) who garrison the Fort, there learn to become Saints; they having time enough upon their hands for that purpose.

1707.
Dec. 31,
Tuscany.

The four Winds have been combating furiously all this Night, and still make a dreadful Roaring. Thunder and Lightning, which are more frequent here than in any other Country in the World, are heard and seen at Intervals. Farther, the Fortrefs is for ever covered with a thick Fog. In short, 'tis so unwholsome a Place, that none are sent to garrison it, except Persons who almost deserved Death, and of whom the Government are very desirous to get rid, in a something less severe manner. To give the Description of *Radicofani* in one Word: It is so cloudy over-head, and so dirty under-foot, that we cannot see either the Sky or the Earth.

Very high
Winds,
with
Thunder
and Light-
ning.

Of all the Winds, *Boreas* reigns most; it being equally cold here as in *Norway*; and we are forced to blow our Hands in order to warm them. Nevertheless we are in *Tuscany*, a Country in which one would conclude, that there would not be the least Cold *. 'Tis true, indeed, that this is on the horrid Mountain of *Radicofani*, the Summit of which is in the middle Region of the Air, we seeing the Clouds beneath us. I can assure you, from Experience, that this Middle Region is a very cold Country; and that the Prophet *Elijah* must have been sensible of it as well as we, had he not travelled through it in a Chariot of Fire, at the time that he was taken up into Heaven.

The

* I will add to this Observation of Mr. *de Blainville's*, that Admiral *Perez*, an *African*, Minister at our Court, where he resided many Years, assured me, that the Summits of the Hills in *Fez* and *Morocco*, (those exceedingly hot Countries) are sometimes covered with Snow.

1707.
Dec. 31.
Tuscany.

The whole Country, from *Radicoferi* to *St. Quirico*, is vastly desert. Mr. *Misson* might justly have said of this, *that a worse cannot be seen*; and not so of the Country lying between *Bolsena* and *Aquapendente*. We here perceive nothing but barren Mountains, which produce scarce any thing: And, indeed, 'tis commonly said, that the Pope has the Flesh, and the Great Duke the Bones of *Italy*. We leave *Castiglione* to the Right, and *Piano* to the Left; both situated on Mountains. The latter is a pretty Town enough; and the other, which is smaller, has a Castle. We travelled through a Valley, on the Side of a ruined Bridge, whereof we still see six Piers of large square Stones, which anciently formed five Arches. They are said to be of very great Antiquity, and that this was a Work of the ancient *Romans*. Be this as it will, the little River which flows through the Valley, does not pass between the Stone Piers in question, but along by them; a Proof that it has changed its ancient Bed.

St. Quirico
and Torrini-
rieri.

At Noon, we went to *St. Quirico*, a small Town on a Hill. A very lofty Wall, with Battlements, surround it, and is flanked with several large Towers; among which is one encompassed with a great Number of ruined Buildings, said to have belonged to the old *Romans*. We there see the Figure of a *Pallas*, with the following Distich, declaring, that this Goddess, tho' alone, fears neither Envy, nor the Soldier's Sabre, the Seas, the Winds, nor Cruelty.

*Sola, nec invidias inter, nec militis enses,
Nec mare, nec ventos, barbariemque timet.*

Arrival at
Torrinieri.

This Town received its Name from a very ancient Church in it, dedicated to *St. Quirico*. Some time after we arrived (after passing through violent Rains, with dreadful Thunder and Lightning) at *Torrinieri*, a wretched Village, which the Master of the Post-Inn where we dined, would have palmed upon us for a Town. He even swore heartily at one of our Drivers, because the latter asserted that this pretended Town was a mere Village; nay, I thought that he would have beat him, so zealous was this Man for the Honour of his Country. Two or three Miles from

Monte-
Alcino, an-
ciently
Mons Alci-
noi. A
Bishop's
See, and
Suffragan
to Sienna.

hence, to the Left, we perceive the Town of *Monte Alcino*, anciently *Mons Alcinoi*. It has several Steeples, which are seen at a considerable Distance, and seems to cover a great Part of the Mountain on which it stands. At the time that the *Florentines*, assisted by the Forces of the Emperor *Charles V.* besieged the City of *Sienna*, the principal Families of *Sienna* withdrew to *Mont-Alcino*, fortified it, and maintained themselves under the Protection of the King of *France*, against all the Efforts of the Enemy, and would not be dislodged from thence. 'Tis in the Neighbourhood of this City, that grows the most exquisite Wine in *Italy*, and called *Moscatello di Mont-Alcino*; but we were assured that the Inhabitants are allowed to sell a single Pipe of it, till the Great Duke has first ordered what Number he judges proper for his own Use. To the Right-hand is the

the Town of *Pienza*, (in Latin *Pientia*) which Name was given it by Pope *Pius II.* after he had repaired the Damage an Earthquake had caused in that Town, which before was called *Corfilianum*. A little farther, (and still to the Right) is seen *Monte Pulciano*, which likewise produces excellent Wines, and gave birth to the learned *Angelus Politianus*, to Pope *Marcellus II.* and to Cardinals *Marcellus*, *Cervinus*, and *Bellarmin*. The last mentioned is a Bishop's See; as likewise *Mont-Alcino*; in whose Neighbourhood the *French*, under *Strozi*, were defeated by *James of Medicis*.

1707.
Dec. 31.
Tuscany.

Travelling on, we passed by the little Town of *Buonconvento*. The whole Country between *Torrinieri* and this Town is very fruitful; we seeing every where Vines, Olive and other Fruit-Trees, intermixed with rich ploughed Lands. There is nothing remarkable with regard to *Buonconvento*, except that the Emperor *Henry VII.* was poisoned there in the most detestable manner. This Tragedy, according to *Volaterranus*, was perpetrated thus: "*Henry* spent the Winter with *Bonicius*, laying waste continually the Territories of the *Florentines*. He afterwards cited *Robert* King of *Sicily*, to appear in *Pisa*, and answer to a Charge of High-Treason; but that Prince not coming, the Emperor pronounced Sentence against him; by which he was bereaved of his Kingdom. The former afterwards marched out against the *Sinigaglians*, and died at *Buonconvento*; he having been manifestly poisoned there by a Monk, at the Instigation of King *Robert*." *Henricus apud Bonicium hyemavit, agrum continuò Florentinorum populando: inde Pisas Robertum Siciliae Regem, tanquam Majestatis reum, citatum ad dicendam causam, ac minimè comparentem regno per sententiam abrogavit. Postremò profectus est contra Senenses, & apud Bonconventum interiit: manifesto veneno opera Roberti Regis per monachum dato.* The *Florentines* were accused of this horrid Crime by *Conradus Vecerius*, Secretary to that Emperor, and who wrote his Life. *Cùm Florentinos, qui jam de salute desperabant, gravi obsidione premeret Imperator, veneno in Eucharistia dato, operâ Fratris Paulini Ordinis Prædicatorum; & instinctu Florentinorum, è medio sublatus est. Cumque vim veneni persentisceret, dixisse fertur: CALICEM VITÆ DEDISTI MIHI IN MORTEM. Et paulò post obiit Bonconventi, die quinta & decima Augusti, An. Sal. 1313. cum annos imperasset quatuor, menses novem. Sepultus est Pisis.* i. e. "The *Florentines* being vigorously pressed by the Emperor and his Troops, and having already lost all Hopes of Succour; they caused a poisoned Wafer to be administered to him (in the Sacrament) by Brother *Paul*, a *Dominican*; which brought that Monarch to his End. 'Tis related, that finding the Poison begin to work, he cried thus: THOU HAST GIVEN ME, IN DEATH, THE CUP OF LIFE. A little after this he expired at *Buonconvento*, Aug. 15. 1313. after a Reign of four Years and nine Months; and was buried at *Pisa*." Be this as it will, 'tis certain that this virtuous and religious Prince, who used to receive the Communion every Day, died by a poisoned Wafer administered to him there by a *Dominican*. I should not have mentioned this paltry Town, had not the sacrilegious Crime abovementioned, made it famous.

— Ingens

1707.
Dec. 31.
Tuscany.

Ingens

*Tellus crimen habet, Germani morte notata
Cæsaris Henrici : quem quando vincere ferro
Impia non valuit, violare est ausa veneno,
Nec scelus hoc potuit, Monachi nisi fraude, parare.*

The Sense is :

The Crime committed there must strike with Horror ;
By Villains, there, Imperial Henry fell.
Oft they, by Arms, endeavour'd to subdue him :
These failing, Poison was their curst Resort.
Who, but a Monk, such Guilt could perpetrate ?

* Georg.
Fabricius,
in Itin.
Ital.

These Verses are by a German Author, speaking of *Buonconvento* * ; and yet, admire the Bigotry and blind Zeal, in favour of the Monks, of another German Writer ; I mean the Author of the *Mercurius Italicus* ; who, after mentioning, transiently, the Death of this good Emperor, his Countryman, gives the Lie to all those who have related the Circumstances of his Death. That Author is not ashamed to write as follows : “ I must observe, that some grave and learned Persons (in order that the Truth of History might be found out in this Age, at the same time that the most absurd Untruths are forged) have evidently discovered, from the Circumstances themselves, that the pretended Poisoning with which the Friars are charged, is a false, ridiculous, and wicked Untruth.” *Moneo nunc, extitisse nuper (ut hoc sæculo historiarum veritas indagatur non minùs, quàm absurdissima mendacia revocentur in lucem) extitisse ergo viros graves & eruditos, qui è vestigiis gestæ rei deprehenderint, veneficii illud crimen, in Monachorum ordinem falsò, imperitè, improbè fuisse confictum.* It must be observed, however, that the Number of these *viri graves & eruditi*, (grave and learned Men) consist only in two *Dominicans*, who had tortured their Brains, but to no purpose, in order to clear their Order of this most abominable Crime.

Tantum Religio potuit suadere malorum.

That is ;

“ Such devilish Acts Religion could persuade !

CREECH.

Ombrone,
a River,
anciently
Umbro.

Within Pistol-shot of the Gate of *Buonconvento*, we went over the *Ombrone*, on a noble Brick-Bridge, which consists only of one very high and very large Arch, like the *Rialto* at *Venice*.

Tangimus

*Tangimus Umbronem, non est ignobile flumen,
Quod tuto trepidas excipit ore rates.
Tam facilis pronis semper patet Alveus undis,
In Pontum quoties sæva procella ruit.*

This River has two Sources, one a little above *Sienna*, and the other ^{Its two} above *Asciano*, which unite near *Buonconvento*; and after receiving the Sources. *Orcia*, with some Rivulets and Torrents, it empties itself into the *Tuscan* Sea, where its Mouth is capacious enough to shelter several Ships from Storms. I observed, about the Middle of the Bridge over which we had passed this River, a large Nich, with the Virgin *Mary* and the Infant *Jesus*, of white Marble, in Basso-Relievo. These Figures were kissed, very devoutly, by ten or twelve Persons who were going over the Bridge at the same time with us. Under this Nich is another Marble fixed in the Wall, on which is the following Inscription; importing, that the most Serene Great Duke *Matthias*, an invincible Hero, and Guardian of the Publick Safety, threw a triple Bridge over the three Rivers *Asso*, *Umbrone*, and *Urcia*, for the Conveniency of Travellers going to the Capital.

*Viator securus incede ;
Ut expedita tibi ad Urbem per Hetruriam pateret via,
Triplicem fluvium, Assum, Umbronem, Urciam,
Triplici Ponte subegit Matthias Ser. mus Hetruriae Princeps,
Publicae securitatis Vindex, invictus heros.
Nec ipsam aquarum licentiam Viatoribus infestam
Errare patitur sine jugo.*

Some time after, we went over another Brick-Bridge, (upon the River *Arbia*, a ^{River.} *Arbia*) above two hundred Paces long. This is the widest River we have met with, since our leaving *Rome*; and, indeed, it was swelled by three others, the *Tressa*, the *Sora*, and *Sila*; and pretty famous in the *Florentine* History. At last, we arrived at the Village of *Lusignano*, standing only eight Miles from *Sienna*.

The End of the THIRD VOLUME.



I N D E X

T O T H E

T H I R D V O L U M E.

- A.
- A** *Byssinians*, their Church in *Rome*. 116
Accidents, strange ones, with regard to Men, said to have happened at the Eruption of Mount *Vesuvius*. 474, 475
Acheron, Lake of, now called *Pago della Coluccia*.
Acrisus, *Janus*, a great Poet and Philosopher. His Tomb and Epitaph. 293
Adam, an *English* Cardinal, his Tomb and Epitaph, in St. *Cæcilia's* Church in *Rome*. 170
Adrian VI. Pope, his Mausoleum and Epitaph. 184. Severely satyrized. 554, & seq.
Emilia, *Via*. 558, 559
Etna, Mount, Fall of its Summit. 471
Agrippina's Baths, Ruins of. 3
Agatha, St. her Church, and comical Legend. 4
Agnano, Lake of, false Opinion with regard to the Water of it, 385. Errors of Travellers concerning it. Its Dimensions, and Particulars concerning it, 387, 388. Farther Particulars. 388
Agnello, Church of, in *Naples*. Its Curiosities. Fine Chapel. Several Monuments. 309, 310
Agnes, St. her very fine Church in the *Piazza Navona* in *Rome*. Remarkable Legend concerning her. Verses of *Mantuanus* on that Subject. 56, 57
Agnes, St. her Church and Convent in *Rome*. Singularities in it. 17
Agonalis, Circus, now *Piazza Navona*, in *Rome*. The most magnificent and largest Square there. 55, 56
Agnus Dei, thrown into Mount *Vesuvius*, in order to check its Eruption, 480. Property. 488
Alciat, *Andrew*, his severe Lines on the Roman Pontiffs. 557
Alcino, *Monte*, a Bishop's See. Its History. Exquisite Wine. 590
Alefelt, *John*, a Danish Nobleman, his fine Epitaph. 315
Alexander VI. Pope, an abominable Man. 335, 336
Alexander VII. Pope, his Mausoleum. 108
Alexis, a tender Son. His Epitaph on his Father. 309
Alphonso I. King of *Naples*, his Tomb and Epitaph. 283
Alphonso II. King of *Naples*, his great Bigotry proved by an Inscription, 310. An Inscription writ by that Monarch on Count *de Terra Nuova*. 313
Altar, singular Inscription (by *Pontanus*) on one. 253
Altieri Palace in *Rome*, a fine Structure. Its vast Number of Curiosities. Very splendidly furnished. Exquisite Paintings, Statues, fine Salon, Library, &c. 76, & seq.
Aluminis, Mons, near *Naples*. 388
Amadis de Gaul. 585
Amalazontha, barbarously treated by *Theodabatus*. 584
Amasenus, a River, now called *Fiume-Vecchio*. 208, 209
Amida, Son to a King of *Tunis*, his Tomb and Epitaph. 325, 326
Amyclæans, a People said to be killed by Serpents. 525
Ana-

I N D E X.

- Anastasius*, the Librarian, two MSS. of his in the *Vatican*. 141
- Anastasius*, St. a curious Portrait of his. 177
- Andrea della Valle*, St. his Church in *Rome*. Pretended Exorcisms there. *Latin* Inscriptions in it. Cupola, Paintings. *Ginetti*, *Strozzi*, and *Barberini* Chapels. 72, 73, 74, 75
- Andrew* of *Hungary*, strangled by Order of his Wife Queen *Jane*. His Epitaph. Verses by Father *Guiccardini* to his Memory. 256, 257
- Angelo*, St. à *Nido*, its Church, Library, and Hospital, 268. The Tombs; a most magnificent one. The High-Altar and Chapel. Tomb, &c. of St. *Candida*, 269
- Angels*, female, strangely represented. 122
- Anne*, St. of the *Lombards*, her Church in *Naples* very fine. An Inscription. 332
- Anthony*, St. the Abbot's Church in *Naples*, 345. Two antique Marbles, with Inscriptions. A Pillar, and its two singular Uses, viz. to procure either Rain or fair Weather. 346
- Aninous*, a beautiful antique Statue in the *Belvidere*. 145
- Antracinus*, *Joannes*, the bold Inscription wrote over his Door. 555
- Apollo*, Remains of an ancient Temple dedicated to him in *Naples*. A *Greek* Inscription, 272. Afterwards sacred to St. *Peter* and St. *Paul*. Verses of Father *Guiccardin* on that occasion. 273
- Apollo*, a fine antique Statue in the *Belvidere*. 145
- Appia*, *Via*, a Fragment of it, 209. Its Extent, and Enquiries concerning its Foundation and Progress. An Error of *Tacitus*, 210. An ancient Inscription. Breadth of the *Via Appia*, 211. Size and Form of the Stones, 211, 212. Joined vastly close together. Stone-Borders of this *Via*, or Road. The *Cippi*, or Resting-Stones. Millitary Pillars, 212. Opinions of the Learned with regard to the Places whence these Stones were taken, 213, 214. The Solidity of the Consular Roads. Curious Observations on the *Via Appia*. Entire Fragments of it, 214, 218, 221. Runs through *Fondi*, 523. Near *Terracina*, 525
- Appii Forum*, Verses from *Horace* relating to it. 207
- Apostles*, Holy, their Church in *Naples* very spacious, 304. A splendid Tabernacle. A most magnificent Altar or Chapel, 305. Subterraneous Church. Tomb and Epitaphs on *Marino*, 306, 307. The Convent and Library. 307
- Aqua Felice*, a most magnificent Fountain in *Rome*, described. 8
- Aquapendente*, anciently *Aquula*, an insignificant Town. 586
- Aqueducts*, Remains of grand ones near *Rome*. 197
- Aquilus*, C. a celebrated Lawyer. 7
- Arbia*, a River. 593
- Arco Felice*, supposed to be a Gate of *Cumæ*. 443
- Aristodemus*, Tyrant of *Cumæ*. 432
- Arsenal* in *Naples*. 247
- Atheists*, many in *Italy*, and particularly in *Rome*. More in this Age, and antiently, than is commonly supposed. 40
- Atheists*, many falsely called so in *Italy*. 498
- Avernus*, Lake of, greatly changed since the Time of the old *Romans*. Mistake of Mr. *Misson*, 416. A surprising Property of it, 417. Origin of the deadly Vapours emitted by this Lake. An Opinion of *Aristotle* refuted, 418.
- Aversa*, a Town, anciently *Atella*, 226. The *Atellanic* Farces. Its Inhabitants offend the *Romans*. Their City destroyed. On what Occasion *Aversa* was built, 502, & seq. Other Particulars concerning it, and Description thereof. 506
- Augustine* Friars, their Church and Convent in *Rome*. Pictures, Chapels, Statues, and Library. 187
- Augustus* *Cæsar*, his Family came originally from *Velitri*. 199, 200
- Augustus's* magnificent Mausoleum in *Rome*. Ruins of it. Had like to have been demolished by a *Portuguese*. An ancient Inscription there. 42, 43
- B.
- B** *Accano*, *Bosco di*, a Forest, formerly very unsafe to Travellers. The City of *Veii* in its Neighbourhood. 560
- Bacchus*, a Temple sacred to him in *Rome*. Turned into a Church. 17
- Baiæ*, Town of; the Gulf a most beautiful Scene, and a Place of great Debauchery, 421. Ruins of three Temples. An Inscription, 422. Another. Now a pitiful Solitude. By whom destroyed. 423
- Balls*, or Marbles, of Stone, which secure from Shipwreck. 520
- Barbarossa*, his Barbarity to the Inhabitants of *Fondi*. A beautiful Widow narrowly escapes him. 523
- Barbarus*, *Mons*, anciently *Mons Gaurus*, famous for its Wines. 407
- Barberini* Palace in *Rome*, said to contain four thousand Rooms and Closets. The great

I N D E X.

- great Hall and Stair-case. Vast Number of beautiful Statues and curious Bustos. Rich Furniture. Considerable Library. Curious antique Obelisk. 82, & seq.
- Barberino, Casino*, a Palace in Rome. 150
- Bartholomew*, St. his double Body. 158
- Baths, Dioclesian's*, Ruins of them. Turned into a Church. His curious Tomb. Singular Story concerning it. 11
- *Nero's*, in Rome, Ruins of them. 51, 52
- Bauli*, a Town, why so called. Tomb of *Agrippina*, *Nero's* Mother. 424
- Bencius, Francis*, a learned Jesuit. 586
- Beneditti* Palace in Rome, covered from top to bottom with Mottos, &c. 167
- Bernard*, St. his Church in Rome. 8
- Berosus*, his pretended Antiquities forged by *J. Annius Viterbiensis*. 473
- Bessarion*, Cardinal, his Tomb, and some Account of him. 79
- Bible, Hebrew*, MSS. in the *Vatican* Library, 139
- *German*, in the *Vatican* Library, falsely said to be translated by *Luther*. 139, 140
- Bigottry* of Prince *Pamphili*, in defacing beautiful Pictures and Statues. 166, 167
- Boccace*, an Error of his. 474
- Bolifar*, a famous *Italian* Painter, his Epitaph. 332
- Bolsena*, a Town, anciently *Volsinium*. Particulars relating to its ancient History, 580. The Citizens of it most shockingly used by their Slaves, 580, 581. *Nurscia*, a Goddess, 581. *Bolsena* now a pitiful Town, but anciently magnificent, 582. Ruins, and an ancient Inscription, 583. Others. Lake of *Bolsena*. Two little Islands, *Martana* and *Pressentina*, 584. Products of the Lake, 585.
- Bones* of St. *Peter* and *Paul* weighed, 110, 111
- Bonifacia, Andrea*, his Mausoleum and Epitaph. 334
- Borghese, Villa*, near Rome, exceedingly magnificent and beautiful, yet too much praised by the *Italians*. Its great Extent, beautiful Groves and Fountains; the numberless Busts, Vases, Bas-Reliefs and Statues within and without this Palace. The private Garden, Aviary, Warren, Park, large Piece of Water, Menagerie, Well, &c. 31, & seq.
- Borghese* Palace in Rome, a magnificent Structure. The Garden embellished with Statues and Jets. Surprising Number of original Pictures. Some lascivious ones. Singularities in the Gallery. Fountains in a Room. Vastly rich Furniture. 85, & seq.
- Borgia, Giralomo*, Verses describing the dreadful Earthquake at *Tripergola*. 413
- Borgo di St. Pietro* at Rome. 89, 90
- Bosco d'Astrone*, anciently *Nemus Astruni*, a Forest near *Naples*. 382
- Bourbon, Charles* of, Constable of France, his Tomb, 519. His Epitaph. 520
- Bramante*, the Architect, Epitaph on him. 96
- Bridget*, St. where buried. 7
- Bruno, Jordano*, burnt alive, 499. See also the Note, *ibid*.
- Bruyere, la*, a fine Reflexion of his on obscene Paintings in Rome. 66
- Bucer*, his Commentary on the Psalms, its Fate. 141
- Bucelinus* fights *Narses*, 511. Dies valiantly, 512
- Buonconvento*, a small Town. The Emperor *Henry VII.* poisoned there by a Monk, 591. An Attempt (a feeble one) to clear the Monks of this Guilt. 592
- C.
- C**ÆSAR *la Galla*, his Tomb. 12
- Cæsar, Julius*, Ruins of a House of his near *Baiæ*. 425
- Cæcubum, Vinum*, Excellency of this Wine, 524
- Cajetan*, *Thomas de Vio*, Character of him. 52, 53
- Calabria, Charles* Duke of, His Mausoleum in *Naples*. 290
- Caligula's* Bridge, falsely supposed such, by Bishop *Burnet*, and others. 'Twas certainly a Mole, 408, 409. Ancient Inscriptions in proof of this. 104
- Camerarius*. A Story from him concerning a most horridly vindictive Man. 538, 539
- Camillus*, his Victory over the *Falisci*, and just Punishment of a Schoolmaster in *Falerium*. 576, 577
- Campania Felix*, an exceedingly delightful Country. 225, 226
- Campanus, Antoninus*, of *Capua*. His strange Birth and Education. Great Preferments and Disgrace, 224. His remarkable Words, Death and Writings. 225
- Candida*, St. her Tomb and History, 269. Her Epitaph. 270
- Cannon*, a vastly large One. 245
- Copranica* Palace, in Rome. French Academy for liberal Arts there. 76
- Caprea*, an Island near *Naples*. Particulars relating to its ancient State. *Augustus* fond of it, 456. His Diversions there. Anciently *Tiberius's* Seraglio. His Debaucheries

I N D E X.

- baucheries, 457. *Juvenal's* Verses on *Sejanus* in Ridicule of them, 458. Account of its present State. *Caprea* called the *Quail-Bishoprick*, and why. 459
- Caprarola*, Palace, a very noble one. Its Beauties, 563. The fine Gardens, and most noble Prospect. 563, 564
- Capua*, now a small indifferent Town, 221. Built out of the Ruins of ancient *Capua*, but not on the same Spot. Its History. Suffered many grievous Calamities, 222. No *Italian* City (*Rome* excepted) contains a greater Number of ancient Inscriptions. Five curious ones, 223, 224. Churches: Situation of *Capua* beautiful. Well fortified. Has given Birth to many learned Men. 224
- Capua*, Ruins of it. Antiently a vastly fine City. Disputes between the *Capuans* and the *Romans*. Their Vices censured by *Silius Italicus*, 507. Its several Masters, and Foundation. The great Number of very noble Ruins, 508. Four ancient Inscriptions, 509, 510. *Capua* ruined *Hannibal*, and was self-ruined. 512
- Capuana, Via*, Fragment of it. 226
- Capuchins, della Concettione*, in *Naples*. Their Convent and very fine Library. An Inscription. A Christ's Picture struck with Lightning, and a Distich on that Occasion. 360
- Capycia, Portia*, a beautiful and virtuous Wife: Her Epitaph. 281
- Caracciolo, Syrian*, great Seneschal of *Naples*. His tragical End, Chapel, noble Monument, and Inscriptions. 250
- Caracci, Hannibal*, his Bust and Inscription in the *Pantheon*. 49, 50
- Caracci, Hannibal*, Pleasant Revenge of his on Pope *Paul III.* and his Favourite *Gioseppino*. 66, 67
- Caraffa* Palace, in *Naples*. Story of a Bronze Horse. 253
- Caraffa*, Cardinal, His Tomb and Inscription. 282
- Carbonnara, St. Giovanni*, his Church in *Naples*. Its Singularities. Blood of Saints which liquifies. Description of this Church. Mausoleums, 347, & seq. Chapel, Tombs and Inscription of *Syrian Caracciolo*, 350. Chapel of *Marquis del Vico*. Excellent Statues. Noble Library, and MSS. 351
- Carmelites*; their magnificent Church and Convent in *Naples*, 339. Beautiful Pictures, and Relics. 340, 314
- Carmelites*, their Church near *Poggia Reale*, in *Naples*. Very beautiful Chapel of *St. Theresa*. 359
- Carnival* kept on *Mount Vesuvius* immediately after a dreadful Eruption, 479. Property. 487
- Carthusians* Convent of *St. Martin*, in *Naples*, very splendid; wonderful Prospect from it, 236, 237. Fine Apartments of the Prior; excellent Paintings; Library, magnificent Church, 237. Inscriptions, and Story of *St. Bruno*. Singularities in this Church, 238. The Choir and its fine Paintings; beautiful Chapels and high Altar. The Sacristy. The old Treasure, and its prodigious Wealth, 239. The new Treasure, 240, 241. Hall, &c. 242
- Casilinum*, River of, Famous Battle fought on its Banks, between *Narses*, General of *Justinian's* Armies, and the *French*, 511, 512
- Cassia, Via*, 558, 559. Entire Fragments of it. 560
- Castel à Mar*, antiently *Stabia*, a Town. Particulars relating to its ancient and present State, 448. A singular Picture. Noble Families in this Town.
- Castel nuovo*, or the new Castle, in *Naples*. By whom built, 243. Partly by *Curtezans*, 243, 244. A triumphal Arch. The Arsenal. An Inscription; the Armory and Hall, 244. Church of *St. Barba*. Great Plenty of Water in the Castle, where the Regalia was once kept. A beautiful Place for Walking, 245. The Mole; Light-house and fine Fountain; a Bastion and Chapel, 246
- Castel del Uovo*, or Castle of the Egg, in *Naples*; its Bridge, 247. An Inscription. By whom built. A Fort in the Sea, and its Fountain. The Castle very strong. *Naples* easily bombarded. 248
- Castro*, a Town. The Inhabitants murder their Bishop. 586
- Catacombs* of *St. Laurence*. 16
- Catacombs* of *St. Agnes*. An old Inscription in it. 16
- Catacombs* or *Cimiteros* in *Naples*. The first called *della Sanita* (of Health.) A Convent of *Dominicans* there, 353. The Church. Very rich Sacristy. *Catacombs* of *la Sanita* described. Inscriptions, 354. *Catacombs* of *St. Maria della Vita*. Gothic Bigottry of some Workmen. *Catacombs* of *St. Severus*. His Tomb and Epitaph. *Catacombs* of *St. Januarius extra Mœnia*. 355. Farther Particulars concerning these *Catacombs* of *St. Januarius*. Those of *Rome* not comparable to them, 256, 357. Paintings in these subterraneous Places. Extent and Uses of the *Catacombs*, 357. Argu-

I N D E X.

- Arguments to prove that they were burying Places of the Romans. Why not so well known as those of Rome. 358
- Cathedral*, in *Naples*, by whom built. Description of it, 254. Its Consecration and chief Ornaments. Two fine Organs. The *Loggia* and its Singularities, 255. Curious Baptistry, Mausoleums, &c. 256, et seq. Two beautiful Columns, Altar-piece, and subterraneous Chapel, 258. Headless Body of St. *Januarius*. Rich Sacristy and its Relics, 259. Chapel of St. *Januarius*. 260, & seq.
- Catherine*, St. à *Formello*, in *Naples*. A Convent. Monuments, fine Pictures, the Cloysters, Dispensary, and very curious Museum. 337
- Carvalli Marini*, small Fishes, used by the *Neapolitan Ladies*. 391
- Cecilia*, St. her Church in the *Trastevere*. Criticism with regard to the Time of its Foundation. Her fine Mausoleum. Tomb of Cardinal *Sfondrato*, 169. Inscription on it. Sepulchre and Inscription of an *English Cardinal*. Legend of St. *Cecilia*, 170
- Cellars or Vaults; those of the Palace of *Caprarola*, very noble ones. 563
- Centino*, a Post-house. 587
- Cento Camerelle*, a large subterraneous Edifice. 426
- Cestius*, Pons, in *Rome*. Ancient Inscriptions there. 162
- Chair; a remarkable One in the *Villa Borgese*. 34, 35
- Chancery Palace in *Rome*. Very large and magnificent. Its Portico and Courts. Very valuable Library. A Sort of Academy of Music held there. The Chapel. Apartments, exceedingly magnificent. Curiosities in the Gallery. Fine Pictures. Aviary, &c. 69
- Chapel of the Canons, in St. *Peter's* at *Rome*. 110
- Charles of *Anjou*, King of *Naples*, his Epitaph. 258
- Charles V. Emperor, an Inscription in his Honour. That Prince censured. 311
- Charles V. Emperor. Mock'd both God and Men. His Present of an Iron Chain and Lock to the Holy See, 111. His great Hypocrisy. 195
- Chiaja*, or *Strada di Medina Coeli*, a delightful Strand or Shore at *Naples*. An Inscription, 365. Its Beauties particulariz'd. Embellish'd with beautiful Churches and fine Palaces and Gardens. 366
- Chiesa Nuova*, in *Rome*. Very fine. Eleven rich Chapels. A considerable Library. 183
- Chigi Palace*, or *little Farnese*, in *Rome*, remarkable particularly for the Loves of *Cupid* and *Psyche*, painted by *Raphael*. 153
- Chigi Palace* in *Rome*; its fine Structure, Paintings, Cabinet, ancient and modern Rarities, Garden. 5, 6
- Chinese MSS. in the *Vatican Library*. 136
- Chioppino*, a very small Island, or Shelf, near *Naples*. 390
- Christ, a most exquisite Statue of, by *Michael Angelo*, in the Mount of *Santa Maria supra Minervam*, in *Rome*. 54
- Christ (expiring) painted by *M. Angelo*, who was said to have killed a Man, the better to draw his Picture to the Life. 86, 87, 237
- Christina*, Queen of *Sweden*, her Monument and Inscription. 102
- Christina*, St. a Virgin and Martyr. Her Legendary History. 582
- Christopher*, St. His Rib. 316
- Cicero*, *Gio. Battista*, of *Naples*; his Mausoleum and Inscription. 334
- Cicero*, *Marcus Tullius*, Verses on his Murder. 522, 523
- Cicero*. A whimsical Encomium on him by *Lassels*. 218
- Cicerones* or *Chiacherones*, ignorant Fellows in *Italy*, who set up for Antiquaries. 436
- Ciceronis Villa*, Ruins of it near *Pozzuolo*, destroyed by a dreadful Earthquake. 412
- Cimmerians*. Some Account of that People. 420, 421
- Circello*, *Monte*, anciently the Residence of *Circe*. 530
- Circello*, *Monte*, or *San Felice*, in *Italy*. Said to have been inhabited by the Sorceress *Circe*, 203. Criticism on several ancient Authors, with regard to it, 203, 204. *Circe's History* explained. 204, 205
- Circus*, supposed Ruins of an ancient One. 205
- Circus*, Ruins of that of the Emperor *Severus*. 17
- Circus*, *Sallust's*, Ruins of it in *Rome*. 21
- Cistercians*, remarkable Abbey of, in *Rome*, 175. Three Churches in it, 176 & 177. Beautiful Altar-pieces. 177
- Citatoria*, *Columna*, in *Rome*. 43
- Clara*, St. Her Church and Convent in *Naples*. Three-hundred Nuns in it. 289
- Claudius*, the Emperor, an antique Inscription in his Honour. 83
- Clement VII*. Pope, barbarously treated by the Emperor *Charles V*. 194, 195
- Cleopatra*, her exquisite antique Statue in the

INDEX.

- the *Belvidere*. Two very fine Poems were writ upon it. 146, 147
- Clergy, Romish*, Various Artifices employed by them, 494. Those of old Rome strongly censured by *Perfius*, 495, 496. Saying of *Scaliger* with regard to them, 497
- Cleves*, Duke of, his Monument and Epitaph. 185
- Cobellutius*, Cardinal, His Generosity to *Barclay*, Author of *Argenis*, &c. 573
- Coccius*, *Merlinus*, or *Theophilo Folengi*, a celebrated Italian Poet. Some Particulars concerning him, 548. Specimen of his Macaronic Verse, in the Note, 548. Verses of his against the Popes. 549
- Collatina, Via*, near Rome. Three singular Epitaphs on that Road. A fourth curious Inscription. 29, 30
- Colle-rosse*, a Hill; not so beautiful as usually describ'd. 530
- Column of St. *Januarius*, in *Naples*; very stately. 264
- Column, Fragment of one, with a curious Inscription. 271
- Column, a sacred One, in the Church of the three Fountains at Rome, 177
- Column, in the Church of St. *Maria in Tra-severe*, pretended to have been carried away by the Devil. 168, 169
- Column or Pillar of insolvent Debtors in *Naples*. A most whimsical Use made of it. 363, 337
- Commodus*, the Emperor, his admirable Statue in the *Belvidere*. 145
- Compater*, *Peter*, of *Naples*. His Tomb and singular Epitaph, 251. His Character. Admirable Verses in his Honour by *San-nazarius*. 252
- Confession*, Auricular, of great Pecuniary Advantage to the *Romish* Clergy. 496
- Conrad II.* takes the City of *Naples*, by means of six Latin Verses, conveyed to him by an Arrow. 254
- Conradin*, eldest Son to the Emperor *Frederick II.* His tragical End. Distich on it, 338. Verses also by Father *Guiccardine*. 393
- Convent, *Carthusian*, in Rome. Fine Collection of Prints in it. 13
- Convents, at *Tripèrgola*, swallowed up, together with the Nuns and Friars, by an Earthquake. 412
- Cora*, a Town in Italy. 201
- Cordeliers* Church, in the Island of the *Tyber*. Relics, 159; and ancient Inscriptions there, 160. Remarkable Well, 160. Garden, &c. 161
- Corpus Christi* Day, Origin of it, 582. Pretended Miracles relating thereto. 582, 583
- Corridor of *Alexander VI.* in Rome. 90
- Corybantes*, the, strange Cure employed by them when roused to Fury. 490
- Costerus*, a Jesuit, a monstrous Assertion of his. 67
- Cries*, in ancient Rome; many of the same Kind in London. (in the Note.) 168
- Croisade*, some Reflexions on it. 152, 153
- Cromwell*, *Oliver*, idly compared by *Misson* to *Massaniello*. 341
- Crucifix*, a miraculous one, which spoke to St. *Bridget*. 173
- Crucifix*, a miraculous one, speaks to St. *Thomas Aquinas*. 280
- Crucifix*, stoops its Head to avoid a Cannon-Ball. 339, 340
- Crucifix*, travels up and down without any human Aid, on Occasion of an adulterous Parish Priest. 340
- Cumæ*, City of, 431. Its History, 432. True Grotto of the *Sybil*. Ruins, 433. Noble Antiquities found here. *Tempio del Gigante*, &c.
- Curtezans*, *Neapolitan*, contribute for raising one of the Bastions of *Castel Nuovo* in *Naples*. 243, 244
- Cyminius*, *Lacus*, strange Account of its Origin. 565
- Cyriaca*, St. extraordinary Privilege of her Altar. 15
- Cyriel*, St. painted beating a Pagan Philosopher. 135

D.

- D**ance, People who fancied that they danced in a River of Blood. 490
- Darsena*, the, a Harbour for Gallies at *Naples*. 246
- Death*, oddly represented in a Church, and whimsical Inscriptions, 329. Others, 330
- Desiderius*, [*Didier*] last King of the *Lombards*. Solemn Decrees made by him. Apologizes for himself against Pope *Adrian I.* 569, 570. Cleared with regard to the Accusations brought against him by that Pontiff, 570. An Inscription under his Portrait, *ibid.* Falsely given by *Misson*, 571
- Dolphin*, a, affirm'd by *Pliny* to carry a Boy whithersoever he pleased: That Story a mere Fiction. 413
- Dominick*, St. his Church in *Naples*, by whom built, and on what occasion, 278. Noble Church and Chapels, 279. A miraculous Crucifix, several Tombs, Chapels, &c. 280

Drengot,

I N D E X.

Drengot, Osmont, his Adventures, and that of his Companions. 504, & seq.

E.

E *Arthquake*, a dreadful one in *Asia*, 397, 398, 399
Ecce Homo, a Miracle with regard to one. 331

Ecclesiastical State, its Limits and Provinces, 191, 192. Kings of *France*, and Countess *Maud* or *Matilda*, great Benefactors to the Popes, 192. Many Territories usurped by the *Roman Pontiffs*. Their Dominions very poor, and particularly *Rome*, 193. Sacked several times, 194. The Popes vastly tyrannical, 195. *Rome* not pleasant now. The Inhabitants very corrupt. Walls and other Fortifications of that City. 196, 197

Elysian Fields in *Italy*, their ancient and present State. 426

Emperors, Roman, their Indolence censured with regard to the Grotto under *Paufilypo-Hill*. 382

English, the, advised not to go to *Rome*. 196

Epicuro, Antonio, an Epitaph wrote by him on a young Lady, 291. His Epitaph composed by *Bernardin Rota*. *ibid.*

Epitaph, by way of scolding Dialogue, between a Man and his Wife. 19

— a very curious one, on a married Couple, killed on the Bridal-Night by the Fall of a House. 171

— a remarkable one, on a virtuous young Lady killed by her mad Husband. 174

— a singular one on a Pope. 174, 175

— a very laconic one. 283

— for a Man who built a Monument for himself in his Life-time. 328

Epitaphs are commonly writ in a Strain of Adulation, and with little regard to Truth. 298

Erasmo, or *Erasmus*, St. a Castle in *Naples*, and vulgarly called *Castello di S. Elmo*. An Inscription, 234. Its Situation, Strength and Fortifications. 235

Erycina, Venus, her Temple formerly in *Rome*. Peculiarities concerning it. 22, 23

D'Escalona, Duke of, Viceroy for *Philip V.* barbarously treated by the *Imperialists*. 235

Eft, Eft, Eft, Story of, and of a German Bishop. 577, 578

Excommunication, a whimsical one. 120

Execution, by Order of *Charles I.* King of *Naples*, of several Princes and Noblemen. Paintings, and a Distich on that occasion. 338

VOL. III.

Exorcisms, employed in the Church of St. *Andrea della Valle* in *Rome*. A Story to that purpose concerning six Women, 73, 74

F.

F *Abii*, three hundred and six of them killed in one Day. 562

Fabretti, Abbate, his Bust and Inscription, in the Church of St. *Maria supra Minervam*, at *Rome*. 53

Fabricius, Pons, in *Rome*, 159. Ancient Inscription on it. 159

— of *Aquapendente*. 586

Fage, la, an admirable Piece of Needlework by him. 240

Falernian Wine, greatly esteemed by the Ancients, 513, 514. Not known in this Age. 514, 515

Farnese Palace in *Rome*, proud Inscription on it. The Statue of *Hercules* in its Court. Those of *Flora*, *Bellona*, *Commodus*, *Myrmillo*, *Spicillus*, *Tuscia* the *Vestal*, &c. Two antique Pedestals, and their Inscriptions. Two curious antique Tombs. The *Farnese Bull*. Many Paintings. Library. Beautiful Gallery, painted in Fresco by *Hannibal Caracci*, &c. 6, & seq.

Favonius, Gallus, his extraordinary Will. 3

Faunus: anciently was a Temple, dedicated to him, in the Island of the *Tyber*. 160

Ferdinand I. King of *Naples*, his Tomb and Epitaph. 283

Ferdinand II. King of *Naples*, his Epitaph. 284

Feronia, a ruined Town. 528

Figures, indecent ones in a Church. 19

Filomarino, Cardinal, his Palace in *Naples*. 294

Fire, dreadful Torrents of, from Mount *Vesuvius*, 476, 477, 478. [Properly, 484, 485, 486]

Flaminia, Via. 558

Fondi, a Town, Particulars relating to its ancient and present State. Its Situation delightful. 523, 524

Fondi, a Town. Impertinence of its chief Magistrate, 215, 216. Much the same Incident mentioned by *Horace*. 216

Fondi, Lago di, anciently *Lacus Fundanus*. Excellent Wine near it. 524

Fortis Fortuna, a Temple dedicated to it, in *Rome*. 163

Fossa Nuova, an Abbey in *Italy*, where *Thomas Aquinas* died. 207

Foundlings, an Hospital for, in *Rome*. The Provision made for the Children. 151

Fountain, a most magnificent one in the *Piazza*

I N D E X.

azza Navona in Rome. Its various Inscriptions. 58, 59
Fountains in Rome, a great and useful Embellishment to it. 157, 158
Fountains, Church of the Three, in Rome. Pretended miraculous Springs in it, 177
Francis I. of France, his Sword, and Inscription on it. 285
Franciscans, Reformed Church of the (in Rome) its Curiosities. 163
Franciscans, Reformed, their Convent in Naples. 303, 304
Francoli, a small River. *Fabius Maximus* encamped here. 221
Friars. Going to Law with them, to little or no purpose, 238. The most venal of Mortals, and the greatest Flatterers of bad Princes, 311, 313. A peculiar, but unjust Right of the Friars in Naples. 494. Those of Spain and Italy vastly illiterate and lascivious, 496. Fleecing Governors. *Palingenius's* Verses against them, 545. A Monk poisons the Emperor *Henry VII.* in the Sacrament. 591

G.

G*Aeta,* a Bishop's See, and Sea-port. Celebrated by *Virgil,* 516. Its Situation and Importance. Tomb of *Munatius Plancus.* Some Account of him, 517. *Pinarolo's* Error with regard to this Monument, 518. A beautiful antique Vase, with fine Bas-reliefs. Constable of *Bourbon's* Mausoleum, 519. An Inscription. *La Spaccata,* or the Split-Mountain. Miraculous Stone-Balls, 520. Its present State. 521
Gaetan, St. one of the Patrons of Naples, 275. His fine Chapel. 276
Garigliano, a River, anciently *Liris,* 219. Mentioned by *Silius Italicus* and *Martial,* 220
Garnet, the Jesuit, his Portrait in the *Collegium Romanum.* 178
Gayola, a Mountain in Italy. The Prospect from it. Formerly very dangerous to Travellers. 198
Gaza, Theodorus; his Tomb, and some Account of him. 79
Gomez, Brother to *Solyman the Magnificent,* flies to the Christians, and is poisoned by *Alexander VI.* 335, 336
Gennet, Spanish, presented to the Pope. 498
Germaines, St. Baths of, near Naples. A Tradition relating to them. Exceedingly hot. Verses concerning to them. 383

Gibbs, (perhaps *Gibbs*) an Oxford Doctor, buried in the *Pantheon,* his Bust and Epitaph. 50
Giotto, the famous Painter. An Inscription on him by *Petrarch.* 332
Giants, supposed Bones of them. 394, 395
Giacomo, St. *Scozia Cavalli,* a Church in Rome. Two curious Relicks. Whimsical Origin of its Name. 9, & seq.
Giannettasius, *Nicolaus Parthenius,* of Naples, a good Latin Poet, 321. Specimens of his Genius. 321, & seq.
Ginetti, the Palace, in *Velitri.* Very grand and noble Gardens. 200
Giustiniani Palace in Rome, a splendid Edifice. Its Multitude of Busts, Statues and Paintings. 54, 55
Glass-house in old Rome. 60
Græfserus, the Jesuit, lashes Pope *Paul III.* 67
Granaries, publick ones in Rome. 9
Grotta delli Centroni. 198
delli Cani, its Dimensions. Description of it, 383. Common Experiments made there. Errors of several Travellers. Extraordinary Experiments made in it, 384. False Notions with respect to the Water of *Agnano,* and the Exhalations rising from the Bottom of the Grotto, 385. False Notion with regard to the Drops of Water falling from the Top of the Grotto. Other Experiments. Error of *Simon Majolus* Bishop of *Asti.* 386
Grotto of Pausilypo. See *Pausilypo* Hill.
Guaimarus receives the Norman Pilgrims hospitably in *Salerno.* 503, & seq.
Guise, Duke of, His Character by *Guy Patin.* 352

H.

H*Annibal,* abused by the Roman Writers, 528. Clear'd of Impiety. 529
Hasenmuller. Shocking Assertions of a Jesuit, related by him. 67, 68
Helena, St. her Voyage from the Holy Land to Rome. 92, 93
Henry VII. the Emperor, poisoned by a Priest at *Buonconvento.* His remarkable Saying in his dying Moments. 591
Henry VIII. of England. Some MSS. of his in the *Vatican* Library. 137, 138
Herculana. Formerly a Town near Mount *Vesuvius,* 472. See *Torre del Greco.*
Hercules, very fine mutilated Statue of, in the *Belvedere.* 147
Hermaphrodite, Statue of an, in the *Villa Pamphilia* in Rome. Criticism on it. 166
Hermit.

I N D E X.

Hermit. Strange Assertion of a crazy one. 479

Hog. Story of one who occasioned the Building of a Church in *Naples*, 344. Two singular Customs with regard to the Hogs belonging to the Abbey of St. *Anthony* in that City. 345, 346

Holy Water, employed to bless Horses, Mules and Asses. 346

Hortensius, the Orator. His ridiculous Fondness for Lampreys, 423. His Reply to *Domitius*. 424

Hospital, of the holy Ghost, in *Rome*. Very rich, and one of the largest in *Europe*. All Sorts of Persons admitted into it, 150. Foundlings also, 150, 151. The Directors, and handsome Church. 151

Host, or sacred Wafer; pretended Miracles with regard to it. 582, 583

Host, miraculous one, in the *Cajetan* Chapel in *Rome*. 5

I.

James, St. of the *Spaniards*. His Church and Hospital in *Naples*. The former beautiful, 249; the latter handsome. 251

James, St. his Church in *Rome*. 57

Jane I. Queen of *Naples*. Strangely addicted to Venery, 361. Instances of it, 362. Her Lust typified, by her own order, in Painting. 364

Jane I. Queen of *Naples*. A wicked Woman, 290. Her Epitaph. 291

Jane, Daughter to *John* of *Arragon*, Queen of *Naples*. Her Epitaph. 281

Jane II. Queen of *Naples*. Her Monument and Inscription, 297 Criticism upon it. 298

Janiculum, or *Mons Aureus*, in *Rome*, 154. Fine Chapel there, with an Inscription. 155

Januarius, St. his headless Body, and Statue of him, 259. His magnificent Chapel. Its Front and Gate, Bust of the Saint, and its Inscription, 260. Fine Statues. Head and Blood of St. *Januarius*. Its miraculous Liquefaction, 264. Pompous Epigram on it. Another Encomium. This Blood never liquifies before Heretics, 262. An ancient pretended Miracle sneer'd at by *Horace*. Paintings and Cupola of the Chapel. The Sacrists prodigiously rich.

Januarius, St. His Church in *Pozzuola*. Legendary Particulars concerning him, 403. An Inscription in his Honour. An idle Story concerning his Nose, 404, 405. Place where he and his Companions were exposed to wild Beasts, 402. His Head

carried in solemn Procession, 481, 482.

A pretended Miracle wrought at that Time by it, 482. Exposed to no Purpose, 408

Jaomotus, a modern *Polynices*. His Epitaph by *Jovianus Pontanus*. 334

Jealousy, of the *Italians*, ridiculous, 540.

Jesuits. They never fail to take care of themselves, 455. Refined Politicians, 468. Their great Possessions in the Kingdom of *Naples*. 494

Jesuits. Their College (*Collegium Romanum*) in *Rome*. No People more courteous to Strangers than they. Their College very magnificent, 177. Its Furniture vastly splendid. The great *Salon*, adorned with the Portraits of their principal Martyrs. Very large Library, 178. Father *Kircher*'s Cabinet, now little or nothing. Silly Question of a *Polish* Nobleman. The Laboratory. Drugs in it reckoned the best in the World. St. *Ignatius*'s Church, exceedingly magnificent. Fine Paintings, 179. A very rich Chapel. Prodigious beautiful Altar and Urn. Various Tombs. 180

Jesuits. Their *Maison professe*, in *Rome*. By whom founded. An Oratory, formerly St. *Ignatius*'s Chamber. Library, very commodious, and well stock'd with valuable Books. Cloysters. The Church called *il gran-Giesu* exceedingly beautiful, 181, 182. Chapel of St. *Ignatius*, vastly rich. Very fine Chapel of St. *Francis Xavier*. Precious Relics. 182

Jesuits. Their College in *Naples*. Very stately, 265. An old Inscription, 266. By whom this College was built. The Refectory; vastly spacious Cellars and exquisite Wines. Splendid Library, 266. The Church, and by whom erected. An old Inscription, 267. A Chapel. The Sacrists and Relics, 268. 288

Jesuits. Artifices employed by them. 318, 319

Jesuits. Their House, in *Naples*, called *Giesu nuovo*. Artifice by which they obtain'd it, 318. Magnificent Church. High Altar amazingly splendid. Chapel of the *Muscettola* Family, &c. 319. Miraculous Images. Vastly rich Sacrists, 320. Few Men of Learning in this House. 321

Jeweller in *Rome*; a Hero. Inscription on him. 151

Jews. Very severely treated at *Rome*, by Pope *Paul IV*. 187

Jews Quarter, in *Rome*. Description of it. They are a very dirty People, 187. Discourse with a Rabbi, concerning their Polygamy, Circumcision, Baptism, Conversion to Christianity. 412

I N D E X.

- anity, &c. 188. Their great Ascendant in Families. Satirical Verses of *Q. Sec-tanus* against them. 189, 190
- Images*, two miraculous Ones in the Church of St. *Agnello* in *Naples*. A surprising Legendary Story told on occasion of some of them, 309. An Inscription confirming it. 309
- Impression*, pretended to be made (miraculously) by a Hand in a Rock. 520
- Incest*, and such like Crimes slightly punished in *Rome*. 113, 114
- Innocent IV.* Pope, his Tomb and Epitaph. Gross Error of *Misson* on this Occasion. 257
- Innocent VIII.* Pope, his Tomb. 110
- Innocent XI.* Pope, his Monument and Inscription. *Pasquin's* smart Reflexion on this Occasion. *Innocent XI.* was called the Protestant Pope. 109, 110
- Innocent XII.* his very plain Tomb. 104
- Inquisition*, at *Rome*, very moderate. 149
- John*, Pope, X, or XI. Bravely defeats the *Saracens*, and afterwards murdered by his own Soldiers. 219
- John* (St.) *maggiore*. His Church in *Naples*. An ancient Inscription. *Pontanus's* Opinion concerning it refuted, 292. The Author's Conjecture on this Occasion. Three Chapels. Tombs, Epitaphs, 293. Two Pieces of Antiquity. 294
- Isabella* of *Arragon*. Her Epitaph. 284
- Ischia*, the Island, anciently *Imarine* and *Æ-naria*. *Ovid's* Verses relating to it, 429. Its Products. Burn'd antiently. 430
- Italians*. Those about *Rome* boast the great Antiquity of their Towns. 199
- Italians*. Their Character, 533. Have some good Qualities. Saying of the Emperor *Charles V.* Great Politicians. Passionately fond of the polite Arts, and of their Kindred, 534. Their Civilities groveling and venal. Not sober. Very covetous, 535, 536. This apologized for in the Note, 536. Their Vanity, 536. Severe Censure of the People of *Rome* by *Juvénal*, 536, 537. Their Hypocrisy and vindictive Spirit. Stories of two horribly-revengeful Men, 538, 539. Jealous even to Madness. Arguments against this Jealousy, 540, 541. Their Religion. Great Bigots, 541. Some very impious. Examples of this, 542. Their Character by four celebrated Poets, their Countrymen. 542, & seq.
- Jupiter*; a great Number of Epithets were bestowed upon him by the Antients. 6, 7
- Justin*, St. his miraculous Body. 15
- K.
- K**ings (elective) more prejudicial to Subjects than such as are hereditary. 575
- L.
- L**aboratory, a very curious one belonging to Signor *Franco Nepeta*, of *Naples*. 303, 304
- Lachryma Christi*, the best Wine drunk in *Naples*, 440. Whimsical Exclamation of a German concerning that Liquor, 443, 444. A Concetto of *Chiabrera* with regard to its Name, 464. Its Qualities, 465
- Ladislaus*, King of *Naples*, his History and remarkable Death, 347. Magnificent Mausoleum and Inscriptions, 348. Verses of *Sannazarius*. This Monument mistaken by four Writers for that of King *Robert*. 349
- Lady of the Angels*, in *Rome*, Church of our, fine Tombs and Laconic Epitaphs in it. 11
- Laity*, the, dup'd by the *Romish* Clergy. 552
- Lance*, Holy, of St. *Longinus*, 101. Disputes concerning it. 110
- Laocoon*, and his two Sons, an admirable Group of, in the *Belvidere* at *Rome*. 144, 145
- Laurence*, St. his Church at *Rome*, fine Fresco Paintings in it. 7
- Laurence*, St. his Church, *extra muros*, at *Rome*. A great Number of Curiosities and very whimsical Relicks in it. 14, 15, 16
- Laurence*, St. in *Damaso*, a Church in *Rome*. Fine Paintings. The Holy Sacrament set forth there with the utmost Magnificence. 72
- Laurence*, St. his Church in *Naples* vastly magnificent, 330, 331. Inscriptions, *ibid.*
- Lautrec*, *Odet de Foix* Viscount de, his Epitaph, by an Enemy, 326. Farther Particulars concerning him. 364
- Lay-Brother*. A *Theatin*. Particulars concerning one. 275
- Legacies*, Death-bed, of little avail with regard to Heaven. 541
- Legacy*, a whimsical one left by a German Bishop. 578
- Legend*, very strange one relating to St. *Stephen* and St. *Laurence*. 15
- Legendary Writers*, an Instance of their Ignorance in History. 271
- Leo I.* Pope, his Altar. A wonderful Bas-Relief. An egregious Mistake in it. 107, 108
- Leo X.* Pope, satyrical Verses against him, 554. Mr. *Pope's* beautiful Lines on that Pontiff's

I N D E X.

- Pontiff's great Encouragement of the Po-
lite Arts, (in the Note). 555
- Leo XI. Pope, his Sepulchre, and remark-
able Inscription. 109
- Lewis, Prince, Son to Robert King of Jeru-
salem and Sicily; his Epitaph. 331
- Leuco-Petra, now called *Pietra-Bianca*, a
very fine Palace. An Inscription. A
Grotto. A most beautiful Fountain and
Inscription. 438, 49
- Leutharis, General under Theobaldus, King
of Gallia *Austrasia*. 511
- Library, *Vatican*. 127, & seq.
- Liberty, Foreigners indulged in it greatly at
Rome. 149
- Licinius, Barber to Augustus Caesar. Satyri-
cal Inscription on his Monument. 24
- Line, Meridian, by Bianchini. 13
- Linternum, Ruins of, anciently a considerable
City. The first Scipio retired to, and
died in it. 434
- Liquifying Blood of Saints. Reflexion of a
bigotted *Romish* Writer concerning it. 347
- Livy, the Historian, an Arm of his said to
be preserved. 253
- Lorenzo, St. delle Grotte, beautiful Country
near it. A mean Village. St. Lorenzo's
Hill. Noble Prospect from it. 585
- Lucrine Lake, its ancient State, 410. Verses.
Now very inconsiderable. Choak'd by
an extraordinary Accident, 411. Farther
Particulars concerning it. 413
- Luculli, Villa, anciently vastly magnificent. 427
- Ludovisia, Villa, at Rome. Its beautiful
Groves; great Number of antique Sta-
tues and Busts; the Labyrinth; a hand-
some Obelisk; fine Paintings, and other
Curiosities. 26
- Luna, Alfonso Sanche de, his fine Monument, 298
- Lusignano, a Village. 593
- M.
- Magdalen Bridge near Naples. An In-
scription. 436
- Macaronic Poem, what. Extract from one,
548. (in the Note.)
- Magus, Simon, Legend relating to him and
St. Peter. 113
- Man, Essay upon, by Mr. Pope; Verses from
it. 363. in the Note.
- Mantuanus, Joannes Baptista, his severe
Verses against the *Italians* his Country-
men. 543, 544
- Maratti, Carlo, his beautiful Tomb and E-
pitaph. 12
- Marble, of a very curious kind. 313
- Marcellinus, St. his Church in Naples. 270,
271
- Marcellus's Theatre, in Rome. 61
- Maria, St. Transpontina, in Rome, a hand-
some Church. Relicks in it, particularly
a miraculous Crucifix. 90
- Maria Scala Caeli, St. her Church in Rome.
Supernatural Extacy of St. Bernard. 176
- Maria dell' Anima, St. her beautiful Church
in Rome. Monuments there, 184, 185.
- Maria Nuova, St. a Church in Naples. By
whom built. Its Ornaments. Chapel of
our Lady of the Graces. Chapel of the
Blessed Giacomo, 325. Epitaphs, 326,
327, 328
- Maria Maggiore, St. her Church in Naples.
Built on an odd Occasion. 344
- Maria della Verita, St. her Church in Naples.
Noble Monument, and an Inscription, 359.
Beautiful Paintings, Relicks, and Library. 360
- Marino, a famous Italian Poet. Various
Encômiums on him, 306, 307. His ho-
norary Tomb and Mausoleum. 310
- Marino, a Town in Italy. A Fountain and
its Inscription. It belongs to the *Colonna*
Family, who have a House and Garden
there. 198
- Mark, St. a Palace in Rome, very large. 78
- Martana, a small Island in a Lake. 584
- Martha, St. her Church in Rome. Criticism
of an Altar-piece (by Cavalier Lanfranc)
there. 115, 116
- Marriages, Extempore, celebrated in the
Hospital of the Holy Ghost at Rome. 151
- Chapels. 168
- Mary Magdalen, St. Legendary Story con-
cerning her Protection granted to Charles
Prince of Salerno. 278, 279
- Mary, St. of the Annunciata, a Church and
Hospital in Naples, 294. The Hospital
immensely rich. Vast Number of Found-
lings maintained there, and their Educa-
tion, 295. Supports four other Hospitals.
Its Benefactions to Prisoners, Ladies of
Quality reduced, &c. The Church mag-
nificent, 296. Beautiful Paintings, vastly
fine Altar, Statues, and different Tombs,
297, & seq. Prodigious Wealth of the
Sacristy. 296
- Mary, the Virgin, her Image painted by St.
Luke. Its History. 339
- Mary, St. of the Angels, her Church in
Naples.
- Mary, St. de Piede Grotta. Epitaphs there.
One on John d'Orbino, the other on Ri-
palta his Friend. 373, 374
- Mary

I N D E X.

- Mary of Arragon*, her stately Mausoleum and Epitaph. 312
- Mary the Virgin*, a singular Picture of her. 449
- Massa*, a Town. Description of it. Delightfully situated, and a second *Eden*. Great Virtues, according to *Galen*, of the Milk of Cows who feed on Hills, 454. Character of the Inhabitants. An ancient Temple. 455
- Massacre*, on St. *Bartholomew's* Day, in *Paris*. Reflexions on it. Two sharp Latin Epigrams of *Hottoman* and *Rapin* against it. 119, 120
- Massaniello*, a Head of his in Wood. 338, Place where he was killed. Idly compared to *Oliver Cromwell*. 341
- Massic* Wines, excellent. 514, 515
- Mathilda*, Countess, her Donation of Lands to the See of *Rome*. 569
- Matrons*, Temple of, an odd *Priapean* Custom anciently used there. 8
- Maud*, Countess, or *Mathilda*, her Mausoleum and Inscription. Her History. 103, 104
- Medici, Villa*, at *Rome*, delightfully situated. Handsome Palace, Portico, Gallery, Staircase, and Apartments; Square and Fountains; Thicket, pleasant Eminence, and Jets of Water. 36, 37
- Melancthon*, *Philip*, his *Loci Communes* first highly applauded, and afterwards burnt in *Venice*. 140, 141
- Mercato di Sabato*, the Ruins of a Circus, 424. Games called *Quinquatria* solemnized here. 425
- Mercury*, a most beautiful Marble Statue. 247
- Mergillina*; see *Sannazarius*. 367
- Michael Angelo*, his Saying with regard to the Dome of St. *Peter's* in *Rome*. 99
- Michael Angelo*, his comical Revenge of the Pope's Chamberlain. The Pope's sneering Answer to him. 120
- Milliary Pillars*, their singular Use. A Remark of *Quintilian*. 212
- Minerva*, Temple of, in *Rome*, Ruins of it. Raised by *Pompey*, who was exceedingly vain on this Occasion. The Church of *Sancta Maria supra Minervam*, built over it. Many Sepulchres therein. 52, & seq.
- Minerva*, an exquisite antique Statue of, in the Palace *Giustiniani*, in *Rome*. 54, 55
- Minerva*, Promontory of, Description of it. This Cape fatal to *L. Junius's* Fleet. Fine View from it. 455
- Mines*, Military, first invented by *Peter of Navarre*. 248
- Minturnæ*, Ruins of, a Town. Its ancient and modern History. 219, 515
- Minturnus, Lacus*, the Hiding-Place of *Caius Marius*. 219
- Miraculous Image of Christ in Naples*. 270
- Misenus*, Promontory and Town of, Particulars concerning it, 427, 428. Its Oysters famous. Prospect from the Promontory. 429
- Mola*, a Town, very pleasantly situated, 216. Elogium, by *Martial*, of its Situation. Its ancient History. Treatment it met with from the *Romans*. An old Inscription. Antiquities of *Mola*. A Country-Seat of *Cicero's* formerly here. 218
- Mola*, anciently *Formia*. 521, 522
- Molle, Ponte*, a Latin Inscription near it. 558
- Monache, Della Trinita delle*, a most beautiful Nunnery in *Naples*. Its noble Church. 241. Splendid Tabernacle, 241, 242. Quarrel between these Nuns and the *Carthusians*. 242
- Monastic Life*, some Reflexions on it. 289
- Money* given for viewing publick Curiosities, a scandalous Practice. 114
- Monica*, St. her Tomb and Epitaph. 186
- Monopolles*, in the Sale of Corn, by the *Roman* Pontiffs, abominable. Particular Description, and Reflexions on it. Inventor of it. 9, 10, 11.
- Montagnola*, at *Naples*. 360, 361
- Montalto, Villa*, at *Rome*, its fine Structure, Gardens, Fountains, admirable Pictures, Statues and Busts. 20
- Monte Secco*, near *Naples*. 388
- Monte-Nuovo*, a Mountain of Ashes form'd by a dreadful Earthquake at *Tripergola* in *Italy*. 411, 412
- Monte de Christo*, a Tradition concerning it, 415, 416. Refuted. 416
- Monte Lattaro*, Excellent salutiferous Herbs. Particulars relating to its ancient and present State. A Battle fought here between *Narses* and *Teja* King of the *Goths*. Abounds with sulphureous and mineral Waters. 449
- Moorish King*, a Convert to Christianity, his Tomb and Epitaph. 242
- Mosaic*, five exceedingly fine Pictures of. 350
- Mount Olivet*, Convent of, in *Naples*. Biography of King *Alphonso II.* an Inscription proving it, 310. Other Inscriptions, 311. The Refectory. Stately Church. Chapels. Epitaph, 312. Beautiful Statues. Chapel

I N D E X.

Chapel of the *Maestro-Giudici*. Incriptions, 313. Tomb and Epitaph of a good Bishop, 313, 314. Incriptions, 314, 315, 316. The Sacristy, curious Relicks, Convent, Library, and MSS. 316
Mundi, a supposed *Genoeze* Merchant. His very enigmatical Epitaph, and Attempts to explain it. 287, 288
Muretus, his Epitaph. Had a vile Character. *Scaliger*'s Epigram against him. Sentenced to be burnt alive. Other scandalous Circumstances of his Life. Was greatly esteemed at *Rome*. 38, 39, 40
Mus, *P. Decius*, devotes himself to the Infernal Gods. 566

N.

NAPLES, Kingdom of, Poetical Description of it, 227. Its Situation and Extent. Ancient and modern Names of its Provinces, 491. Government and Fertility of each. Its Islands, Rivers and Lakes. *Terra di Lavoro* the most fruitful Province, 492, 493. Vast Number of archiepiscopal and episcopal Sees in this Kingdom, 498. The most delightful Country in the Universe, 498. Great Numbers of Princes, Dukes and other Nobles therein. 499
Naples, the City of, its Origin, 227. Various Opinions concerning this. Thought to have been built by the *Cumæans*. Of great Antiquity, 228. Enlarged by *Augustus*, and several other Emperors, 229, 230. Situation of old *Palæopolis*; its ancient Government; an old Inscription; the *Neapolitans* were Allies to the *Romans*, 230. Revolutions of *Naples*; delightful Climate and Situation; its Extent, 231. Noble Palaces, Squares, Fountains, &c. *Seggio's*, or Places of Assembly of the Nobility and Commons. Government of the City, 232, 233. The Representatives of the Nobles and People; different Orders or Classes of the Inhabitants, and their respective Professions; Wards and Gates of *Naples*, 233. Its three Castles, Fortifications, Arsenal, Harbour, &c. This City may very easily be bombarded, 248, 249. Cathedral, 253, & seq. Chapel of *St. Januarius*, 260, & seq. Jesuit's College, 265, & seq. Few Antiquities in the City of *Naples*, and why, 271. Church and Hospital of the *Annunciada*, 294, & seq. Church and Convent of *St. Dominick*, 278, & seq. Old and new Palace, 299, & seq. Church of the Holy Apostles, 304, & seq. Convent of Mount Olivet, 310, & seq. Palazzo

or University, 317, 318. *Giesu nuovo*, or House of the Jesuits, 318, & seq. Several Churches, 329, & seq. The *Vicaria*, or Court of Justice, 335. Various Churches, 337, & seq. Catacombs, 353, & seq. Hospital, 356. Churches, 359, & seq. This City one of the most beautiful in the Universe, 499. Many Libraries. The Birth-place of several eminent Men. 500
Navalis, *Porta*, Ancient Inscription on it. 168, 164
Navarre, Peter of, his Epitaph, by an Enemy. Another on him and Viscount *de Lautrec*, by Father *Guiccardine*. 327
Naudé, his contemptible Character of Pope Gregory XV. 180
Naudé, his bold Reflexions on *St. Philip Neri*. 343
Neapolitans. A vile Instance of their Levity and Fickleness. 236
Neptune. Ruins of a Temple, dedicated to him, near *Naples*, 406. An Inscription. 407
Neri, *St. Philip*, his Church in *Naples*. A very noble one, 341. High Altar and Chapel vastly magnificent. Rich Chapel of *St. Philip Neri*. Fine Pictures. An Inscription, 342. Relics in this Chapel. The Sacristy. 343
Nile, an antique Statue of the, and an Inscription. 254
Nile, a very beautiful antique Statue of the, in the *Belvidere*. 146
Nisita, anciently *Nefis*, an Island near *Naples*. Poetical Fiction concerning it, 388. Verses of *Sannazarius*. Its Dimensions. An ancient Castle. Verses, 389. Quality of the Air, &c. 390
Nobility, inclin'd, in all Countries, to tyrannize over the Commonalty. 300
Nola, a Town. Ill Nature of its Inhabitants to *Virgil*, and in what Manner he return'd it. Epigram of *Sannazarius* against the *Nolans*, for their Rudeness to *Pontanus*. 467
Norman, Pilgrims, their extraordinary Valour. 502, & seq.
Noscomium, an Hospital in the Island of the *Tyber*, built by the old *Romans*. Its Uses abused by some. 161
Nose; Legendary Story concerning one, belonging to a Bust of *St. Januarius*. 404, 405
Novalario, *Alessandro*, a famous Captain. His Epitaph. 314
Numa Pompilius, his Sepulchre in *Rome*, and religious Books found in it. 154, 155
Numentina, *Via*, in *Rome*. 19
Nunex

I N D E X.

Nunez de Palma, Rodriguez, his Epitaph. 327, 328
Nyphus, Augustin, a proud Philosopher. His Behaviour to the Emp. *Charles V.* 513

O.

O *Belisk*, a fine one in *Rome*, under ground. *Pietro Rossini's* hyperbolical Saying with regard to them. 48
Odescalchi Palace, in *Rome*. Prodigious Number of very fine Paintings and Statues. Beautiful Gallery. Rich Cabinet of Curiosities. Scarce Medals. 78, & seq.
Ognate, Count de, Viceroy of *Naples*. A Singularity in his Portrait. 300
Officers, Custom-house, at *Naples*. 501
Officers, Custom-house, at *Velitri*, how softened, 532. One of the Pope's at *St. Lorenzo delle Grotte*. 585
Olivarez, Count, Viceroy of *Naples*. Three Sepulchres raised by him, and their Inscriptions. 258
Ombrone, a River, 592, 593. Its Sources and Progress. A Virgin *Mary* and little *Jesus*. An Inscription.
Onuphrius, St. his Church in *Rome*. Its Curiosities. 152
Orange-Tree, a miraculous one, planted by *St. Cæcilia*. 169
Oratory, Fathers of the, their House in *Naples*. 341, 343
Oratory in the Grotto of *Pausilypo Hill*. 382
Orbino, John de, his Epitaph. 373
Oriscii, J. Francis Anthony, a most worthy Bishop. His Tomb and Epitaph. 313, 314
Ostia Gate in *Rome*. 170
Ostiensis, Via, at *Rome*. Singularities in it. 171, & seq.
Otho, the Emperor, Character of him. 201
Ottoboni, Cardinal, his Elogium. 70
Owen, Epigrams of his, on the Gun-powder-Plot. 178

P.

P *ainters*. Very eminent Ones have committed egregious Mistakes. 124
Painting, in Oil, pretended to have been first found in *Naples*, 346. The first Picture in Oil. 372
Palace, new, in *Naples*, 299. A very noble Structure. Fine Apartments, splendidly furnished, 300. Viceroy's Set of Rooms vastly magnificent, 300. Gallery and Chapel. The Viceroy's great State.

Lower Apartments and Stables. A secret Way to the new Castle. 301
Palazzo, or University in *Naples*. A noble Structure. Inscription upon, and Critique of it. 317
Pallas, Freedman to the Emperor *Claudius*; Remains of his Sepulchre. A very curious Epitaph. 14
Palliums, sent by the Pope to Patriarchs and Archbishops. 17
Palus Pomptina, a Lake in *Italy*. Its History, 203. Vain Attempts of several Princes to drain it. 209
Pamphili Palace in *Rome*, vastly large. 57
Pamphilia, Villa, in *Rome*. Its vast Extent and delightful Situation, thence called *bel-respiro*. Beautiful noble Gardens. Fine Fountains, 165. Apartments filled with an incredible Number of Pictures, Statues and Busts. 166, 167
Pancras, St. his Church in *Rome*. Catacombs. 165
Pandolphus of St. Agatha, Prince of *Capua*. 504, & seq.
Pandolphus of Tiano, Prince of *Capua*, 504, & seq. He dies in *Rome*. 505
Pantheon, in *Rome*, built by *Agrippa*, a very noble Edifice. Converted to a Church. *Mantuanus's* fine Verses on that Subject. Particularly described. Ancient and modern Inscriptions on it. The Bronze Beams, and Roofs of the Portico, turned into Cannon. 44, & seq.
Paola, St. Francis de, his Church and Convent in *Naples*. Its Magnificence. A splendid Tabernacle. Curious Relics. Convent and very rich Laboratory. 302, 303
Paradise lost, Milton's, A Passage from it, in the Note. 483, 484
Parting of St. Peter and St. Paul, at their Executions, represented in Basso Relievo. 172
Patricius, Vicus, a Street in *Rome*. 4
Paul III. Pope, a great Encourager of Vice, 67. His noble Mausoleum. 107
Paul's, St. his Church in *Rome*. The largest there next to that of *St. Peter*. A pitiful Distich over its large Bronze Gate. Its fine Nave and beautiful Mosaic, 172. Relics of the two Apostles, with many others: Miraculous Crucifix, 174. Chapels and fine Paintings. Pavement of the Church. A remarkable Inscription, Tomb and Epitaph of Pope *John XIII*, 174. An antique 175
Pauline Fountain, in *Rome*. Very splendid. Its Inscription. 156, 157, &c.
Pau-

I N D E X.

- Palingenius, Marcellus*, his Verses against Friars, 497. Some Particulars of his Life, 544. His severe Satire against the Priests and Monks. 545
- Pausilypo Hill*. A vastly delightful Place, 366. Chief Seats which embellish it. An Inscription. *Sannazarius's House*, 367. Epigram and Extract of an Ode, 368. Particulars concerning *Sannazarius*. His Epitaph by himself, 368. Another 369. Grotto of *Pausilypo*, 374. Inscription before the Entrance into it, 377. The Physicians of *Salerno* wickedly destroy the Baths and Inscriptions at *Pozzuolo*, 378. The Baths, &c. repaired by *Don Pedro* of *Arragon*, Viceroy of *Naples*, 379. Various Conjectures with respect to the first Digging of this Grotto. Its Dimensions, 380. Errors of some Travellers with regard to it. Farther Particulars concerning it. 381, 382
- Paglia*, a River. A fine Bridge and Inscription, 586, 587. Ruins of a large Stone-Bridge. 587
- Pebbles*; pretended Ones with which *St. Stephen* was stoned. 15
- Pedestal*, a very fine antique one found at *Pozzuolo*. See *Pozzuolo*.
- Pedro, Don*, Viceroy of *Naples*. Consults the Physicians about getting an Heir; and complying with their Prescription, dies. 379, 380
- Pepin*, King of *France*, the first who gave large Territories to the *Roman Pontiffs*. 192
- Peter*, *St.* the Martyr; his Church in *Naples*, 328. Various Inscriptions. 320, 330
- Peters, St.* Church in *Rome*. Impossible to describe it duly, 89. Its magnificent Square and Colonnade. A very fine ancient Obelisk; Inscriptions on it, 93. When found, and by whom erected, 94. First enlarged by Pope *Julius II.* Front and beautiful Portico. *St. Peter's Bark*, in Mosaic, 96. Its chief Gate.
- Petilius, L.* tried for Sacrilege, in *Rome*. 155
- Petrarch*, an Error of his with regard to *Vino Greco*. 464
- Petrarch*. An Assertion of his refuted, concerning the Etymology of *Carbonara*. 352
- Petronius Arbitr.* Two Passages, in his Satire, which seem to relate to *Pausilypo Hill*. 382
- Physicians of Salerno*; a horrid Action perpetrated by them. 378
- Piazza di Spagna*, in *Rome*, very large, and adorn'd with a noble Fountain. 41
- Piano, St. Maria del*, a Village. The Church and Inscription. 220
- Pichini Palace*, in *Rome*. Two curious Statues in it. 68
- Picture*, miraculous, of the Virgin *Mary*, drawn by *St. Luke*. 186
- Pictures*; a strange Medley of sacred and profane Ones in a Convent. 303
- Pieta, La, di Michael Angelo*, an exquisite Piece of Sculpture. 110
- Pigs, St. Anthony's*. Some Galley-slaves die raving mad, for having presumed to kill and eat one of them. 345
- Pilgrims to Jerusalem*. 502, & seq.
- Pinarolo*. His Mistakes with regard to *Munatius Plancus's Monument*. 518, 519
- Pinciana or Collatina, Porta*, in *Rome*. 29
- Pine-Apple*, Bronze, in which the Ashes of the Emperor *Hadrian* are said to have been anciently inclosed. 143
- Piperno*, anciently *Prievernum*, a Town in *Italy*. Its History, 206. Formerly very large, now a poor Place, 207. Other Particulars concerning it. 529, 530
- Piscairo, Marquis de*, his punning Epitaph, by *Ariosto*. 285
- Piscina mirabilis*, Ruins of, formerly a Reservoir of fresh Water. The Style of its Architecture admirable. 425
- Plancus, Munatius*, his Mausoleum, 517. Some Account of him. 517, 518
- Plantilla, St.* strange Legend concerning her and *St. Paul*. 171
- Pliny, the Elder*, visits fatally the Summit of Mount *Vesuvius*. 476
- Poderico, Enrico*, his Epitaph. 331, 332
- Poggio Reale*, in *Naples*. Description of it. Formerly called *il Dogliolo*, or Scene of Delight of *Jane I.* Now in Ruins. A Bath, where that lascivious Queen used to indulge in Venery, 361. A celebrated Inscription.
- Pollio, Vedius*, His Cruelty to a Servant, for only breaking a Drinking-glass. 372, 373
- Pometia*, a Town. 529
- Pometini, Campi*. 209
- Pompei*, anciently a Town, 472, 473. See also *Torre del Annonziata*.
- Pompeii, Curia*, in *Rome*, where *J. Caesar* was assassinated. 61
- Ponte, il*, the supposed Ruins of a Bridge near *Naples*. An Inscription. 388
- Popes and Clergy*, severely censured by a great Variety of *Roman Catholic Authors*, 549, & seq. Many Popes depos'd, 551. Others inveighed against very strongly, 551. Various Accusations against the *Roman Pontiffs* and Clergy. The Acts of

I N D E X.

Pope Stephen II. publicly burnt, 552. Satirical Verses on the same Subject, 55. *Sannazarius's* Epigrams against 3 Popes, 553, 554. These delight to set Christian Princes at Variance, 570. Dismal Solitudes, in their Dominions, occasioned by their Severity, 574. Their Exactions. The Motives which prompt them to this, 575. Great Monopolizers of Corn, 585. *Popes*, treat their Subjects with the utmost Inhumanity. 195
Populace, the, various as the Wind. 581
Porta Santa. Inside of the Church wonderful. Its Pavement, Walls, Columns, Pilasters, Arcades, Cornice, 98. The high Altar. A splendid Canopy. Surprisingly magnificent Dome, 99. Precious Relics. Inscriptions, 100. Miraculous Column in the Chapel *del Santissimo Crucifisso*. Tomb of Queen *Christina*, 102. St. *Peter's* Chair, very splendid, 106. Subterraneous Church. A necessary Inscription. A vast Number of Sepulchres here. Fine Bas-reliefs, 112. Many Chapels, 113. The Cupola. Ascent to it difficult and very hazardous, 113. The Brass Ball on its Summit. The *Campo Santo*, or Burying-place. Its Earth pretended to be endued with a most singular Virtue. 115
Porta, Gio. Battisto, of *Naples*. Some Account of him. 331
Portici, Town of, anciently *Villa Pontii*. 439
Portions, given to young Maidens in *Rome*. 54
Portello. The Boundaries of the Ecclesiastical State and *Naples*. An Inscription. 215
Portrait, a most beautiful One, pretended to have been drawn merely by the Hand of Nature. 302
Portuensis, Via, at *Rome*. Remarkable Epitaph. 164
Post-horses: Not well provided in *Italy*. 531
Poverty, a great Enemy to Propagation, 575.
Pozzuolana, Maria, a kind of Amazon. 435
Pozzuolo, Isabella di, prostitutes herself to her Physician, and poisons her Husband, 435, 436
Pozzuolo, a City of *Naples*. Its Origin, 390. Verses relating to it, 390. Anciently large and splendid, but now a poor Place. Made a Roman Colony, 391. Called *little Rome*, by *Tully*, 391. Many Times plundered. Earthquakes fatal to it. Repaired and embellished by *Don Pedro* of *Toledo*, Viceroy of *Naples*, 392. An Inscription. Noblemen build Palaces in *Pozzuolo* after it was ruined. Verses. Temple of *Jupiter*,

now dedicated to St. *Proculus*, 393. An ancient Inscription. The Bones of Giants, what? Verses, 394. A most beautiful Marble Statue dug up at *Pozzuolo*. Its Inscription, 395. A magnificent Pedestal dug up there, and how found. An ancient Inscription. Statues. Their Names, 296, 297. A terrible Earthquake in *Asia*, 397, 398, 399. Reason why the Statue, of which this was the Pedestal, was set up, 399. Games, in Honour of *Augustus*, restor'd. Ancient Inscriptions, 400. Others, 401, 402. Remains of an Amphitheatre. St. *Januarius* and his Companions exposed here to wild Beasts. The Place turn'd into a Chapel. An Inscription, 402. *Sannazarius's* Epigram on the Ruins of this Amphitheatre, 403. Ruins called the *Labrynth*. Church of St. *Januarius*, 403. An Inscription, 404. A dreadful Earthquake, 412. *Maria Pozzuolana*, a celebrated Amazon, 435. Story of the detestable *Isabella di Pozzuolo*. 435, 436.
Prayer, a very odd One, ascribed by the *Romanists* to *Luther*. 140
Prejudices, very great, of the Papists in *Rome*, against Protestants. 140
Pressentina, an Island in a Lake. 584
Priests, in *Spain* and *Italy*, vastly ignorant, 496, 495. St. *Catharine à Sienna's* Exclamations against the Clergy. 552
Priests. A large Number of these to a small Garrison. 589
Privernates. Brave Behaviour of one of their Embassadors in the Senate at *Rome*. 206, 207
Procession; a singular One, in order to stop the Eruptions of Mount *Vesuvius*, 481, 482
Procida, Island of, antiently *Prochyta*. Its Dimensions, 428. Products, 429.
Pudens, a Roman Senator, his Story. 4
Pudritiana, St. Church of, very beautiful, particularly the *Cajetan* Chapel in it. 4, 5
Pulciano, Monte, produces excellent Wines. 591

Q.

*Q*Uince-tree, a singular One. 163
Quirico, St. a little Town on an Eminence. A Figure of *Pallas* with a Distich. 590

R.

*R*Abelais, his Banter of the Popes. 557
Radicoiani, a Mountain vastly steep, 587. The Town and Citadel so called. A Fountain, and an Inscription. The Forts,

I N D E X.

- trefs, by whom built, 588. The Citadel.
 A small Garrison, and a great Number of
 Priests. This Mountain vastly cold and
 unwholesome. 589
Ranulphus, a Norman, settles in Italy, 505.
 Invites great Numbers of his Countrymen
 thither. Created a Count by the Empe-
 ror Conrad II. 506
Raphael Urbino, his Bust and Inscription in
 the Pantheon. 49
 — a Mistake of his in a Picture. 124
Ravasciera Family, their vastly fine Chapel
 in Naples. 359
Recollets, their Convent in Naples. 289
Relicks, innumerable, in St. Peter's Church at
 Rome. 111
Reposiel, William, killed by *Osmont Drengot*,
 504
Resina, formerly *Retina*, a Town. Ancient
 Statues. 440
Resitata, St. her Church in Naples; once
 embellished with very fine Paintings. 264
Revenge, a mean Passion. 539
Ripalta, his Epitaph, 373, 374. Deeply be-
 wailed by his Wife, who yet marries again.
 374
Ripa Grande, the Port of Rome. 163
 Roads or Ways leading to Rome; general
 Observations on them. 560
Robert King of Naples, an excellent Monarch.
 His Epitaph not worthy of his Memory.
 290
Rochefort, Jouvin de, pleasantly censured. 528
 — a whimsical Reason of his, why *Taran-
 tulas* bite none except the Inhabitants of
Taranto. 489
Rock, a very high one, near *Terracina*, cut
 through. 525
Rome, City of. The *Suburra*, a noted Ward, 2.
 Church of St. *Agatha* and St. *Pudentina*, 4.
Cajetan Chapel, *Chigi* Palace and Paintings,
 5. Other Curiosities, 5, 6. Church of St.
Laurence, 7. Old Ruins, Church of St. *Ber-
 nard*. Temple of the Matrons. *Aqua Fe-
 lice*, a beautiful Fountain, 8. Public Gra-
 naries, 9. *Dioclesian's* Baths. Church of
 our Lady of the Angels, 11. *Carthusian* Con-
 vent. *Via Tiburtina*, 13. St. *Laurence's*
 Church without the Walls, 14. A fine
 Chapel, &c. 15. Catacombs of St. *Lau-
 rence* and St. *Agnes*. Church and Convent
 of the latter, 16. Old Ruins. Ancient
 Temple of *Bacchus*. *Via Numentana*. Sa-
 cred Mount, 19. *Villa Costaguti*. *Villa
 Montalto*, 20. *Sallust's* Circus. *Campus
 Sceleratus*, 21. Subterraneous Apartment.
Porta Salaria, 22. *Ponte Salaro*, 24. *Villa
 Ludovisia*, 25. *Via Collatina*, 29. *Villa
 Borgnese*, 30. *Villa Medici*, 36. Convent
 of the *Trinity del Monte*, 37. Convent of
 the *Minims*, 40, 41. *Spanish* Square. *Cam-
 pus Martius*. *Domitian's* *Naumachia*, 41.
Augustus's Mausoleum, 43, & seq. Obe-
 lisk, 43. *Equiria*, a Square. *Pantheon*, 44.
Agrippa's Portico, 46, & seq. — Baths.
 Those of *Nero*, 51, 52. *Minerva's* Temple.
 Church of St. *Mary supra Minervam*, 52.
Dominican Convent. *Giustiniani* Palace, 54.
Severus's Basilica and *Circus Agonalis*, 55.
Navonna Square. St. *Agnes's* Church, 56.
 St. *James's* Church. *Pamphili* Palace, 57.
Statilius Taurus's Amphitheatre, 60. *Pom-
 pey's* Theatre. Temple of *Venus Victrix*.
Marcellus's Theatre, and *Porticus Octa-
 viae*. *Savelli* Palace, 61. *Farnese* Palace,
 62. *Pichini* Palace, 68. *Spada* Palace, the
 Chancery Palace, 69. St. *Laurence's* Church
 in *Damasc*, and Church of St. *Andrea della
 Valle*, 172. French Academy of Painting,
 &c. *Altieri* Palace, 76. Palace of St. *Mark*,
 and of *Odescalchi*, 78. Church of the *Holy
 Apostles*, 79. *Barberini* Palace, 82. *Borg-
 hese* Palace, 85. General View of St. *Pe-
 ter's* Church, 89. *Borgo di S. Pietro*, 89.
 Character of Pope *Alexander VI*. Church
 of St. *Maria Transpontina*, 98. St. *Gia-
 como Scoscia Cavalli*. St. *Peter's* Area or
 Square, 93. St. *Peter's* Church, and its num-
 berless Beauties described, 95 to 115. St.
Martha's Church, 115. That of St. *Stephen*.
 The *Vatican* Palace, Library, Gardens, and
 Arsenal, described, 116 to 149. Prisons of
 the Inquisition. *Cesi* Palace, 149. Hospital
 of the *Holy Ghost*. *Holy Ghost* Gate. Church
 of St. *Onuphrius*, 152. *Chigi* Palace. The
Longara. *Porta Septimiana*. *Severus's* Baths,
 153. The *Janiculum*, 154. Church of the
Cordeliers, 155. *Pauline* Fountain, 156.
 Bridge of *Sixtus IV*. 157. Island of the
Tyber. *Pons Fabricius*, 158. Remarkable
 Well, 160. The *Noscomium*, 161. *Pons
 Cestius*, 162. *Pons Palatinus*. *Ripa Grande*.
Franciscan Church and Convent. *Porta
 Navalis*, 163. *Caracalla's* Gardens. *Via
 Portuensis*, 164. *Porta & Via Aurelia*. St.
Pancras's Catacombs. *Villa Pamphili*, 165.
Villa Benediti. *Campus Judæorum*. Church
 of St. *Mary in Trastevere*, 168. St. *Cæci-
 lia's* Church, 169. *Vicus Salutaris*. *Ostia
 Gate*, 170. *Via Ostiensis*, 171. St. *Paul's*
 Church very magnificent. Famous Abbey
 of *Cistercians*, 175. Churches of St. *Vin-
 cent* and St. *Maria Scala Cæli*, 176. Church
 of the Three Fountains. *Jesuits* College,
 177. Their *Maison Professe*, 181. Church
 of *Chiesa Nuova*. Cardinal *de la Rovere's*
 House, 4 K 2

I N D E X.

- House, 183. Church of *St. Maria dell' Anima*, 184. Church and Convent of *Augustin* Friars, 186. The *Jewish* Quarter, 187.
- Rota, Bernardinus*, Verses of his. 440
- Ronciglione*, a Town. Description of it. 564
- S.
- S***alaria, Porta*, in *Rome*, Tomb erected to a Woman who died of an extraordinary kind of Surfeit. 22, 23, 24
- Salarno, Ponte*, a Bridge at *Rome*. Two Inscriptions in honour of *Narses*, Generalissimo under the Emperor *Justinian*. 24, 25
- Sallust*, the Historian, a wicked Man. Reflexions on his Life and Writings. 26, & seq.
- Sanca II.* Queen of *Naples*, a great Bigot. Builds a Convent. 303
- Sannazarius*, the Poet, his House called *Mergillina*, near *Naples*, given him by King *Frederick*. Epigram on that Occasion. Part of a beautiful Ode, 368. His House partly demolished, Particulars concerning this Poet. Epitaph written upon himself, 368. Another Epitaph. The Church of *St. Maria del Parto*, built where his House stood. An Epitaph. Story of a Lady who fell in love with a Bishop. An Inscription, 369. Sacred and prophane Pictures in the Church. *Sannazarius's* Monument. His Epitaph by Cardinal *Bembo*, 370. *Tibaldo's* Verses on *Sannazarius*. His Epitaph by Father *Guiccardine*, 371. An Epitaph which does honour to *Mergillina*. An Encomium on it by *Pontanus*, 372
- Sanseverini* Family. Epitaphs of three Brothers poisoned by their Uncle, 333. Epitaph of the Countess their Mother, 333, 334
- Sanza*, a brave Commander, his History and Epitaph. 314, 315
- Saracens*, defeated by the *Norman* Pilgrims at *Salerno*. 503, & seq.
- Sarnelli, Pompeo*, Bishop of *Bisceglia*, his Opinion concerning Catacombs. 357, 358
- Sarno*, the River, its Course and supposed Properties, 447. An Assertion of *Pontanus* refuted. 448
- Savelli* Palace in *Rome*. Its Statues and Paintings. 61, 62
- Sceleratus, Campus*, in *Rome*, Burial-place of the unchaste *Vestals*. Particulars relating to some of them. 21, 22
- Scepticism*, Reflexions on it, and on Credulity, 395, 413, 414.
- Scipio*, the first, retires to *Linternum*, and dies there. Inscription on his Sepulchre. Remarkable Ignorance of a Man, 434.
- Seats, Country*, of the Ancients, probably much more magnificent than those of the Moderns. 31
- Sebastian*, St. an Inscription containing the Story of his Martyrdom. 75
- Sebetus*, or *Sebeto*, a small River, 436. Highly praised by eminent Poets. Extravagant Encomium on it by Father *Guiccardine*. 437
- Señanus, Quintus*, or *Monsignor Sergardi*, some Account of his Writings, 545, 546. His Verses against the Men of *Rome*; against its Women. 547
- Sejanus*, how treated by the *Roman* Populace, 457. Satyrized by *Juvenal*. 458
- Sermonetta*, a Town in *Italy*, 201. Marble, and an ancient Inscription, 202. On what Ruins built. 531
- Setia*, a Town in *Italy*, famous anciently for good Wines, 202. *Latin* Verses in Applause of them. Produces likewise Abundance of Olives. 202, 203
- Severin*, St. of the *Benedictins*, a beautiful Church in *Naples*. An Inscription, 332. Epitaphs, 333, 334. The Convent very large. 334
- Severus's* Baths in *Rome*. 152, 153
- Sfondratus*, Cardinal, his Tomb and Epitaph, 169, 170
- Shift* belonging to *St. Prisca*, a dirty Relick. 122
- Ship*, one of Silver, kept in a Sacrify. 299
- Simplicity*, very remarkable, or rather Stupidity of a Lay-Brother. 502
- Sirlet*, Cardinal, a Story relating to him and *Muretus*, 7. A satyrical Saying on an Action of his. 137
- Sinuessæ*, now *Mon-Dragone*, deserted on account of the great Number of Serpents which infested it. At present in Ruins. Its excellent Wines, (the *Maffic*) and Waters, 514. See also Page 220, 221.
- Sixtus IV.* Pope, his Monument and Epitaph. 104, 105. His Bridge and fine Fountain in *Rome*. 157
- Slaves, Roman*, their War against the Commonwealth, 473, 474. Those of *Volsinium* treat their Masters very shockingly, 580, 581
- Solfatara*, the, near *Naples*. Description of it. Absurd Assertion of the Author of *Mercurius Italicus*, 405. Experiments made in the *Solfatara*. 406
- Sor-

I N D E X.

- Sorrento*, an exceedingly beautiful Plain. A Convent of *Capuchins* situated delightfully. 450. City of, Antiquities relating to it, *ibid.* Adorned, anciently, with noble Temples. Its Situation delightful, and Soil vastly fertile, 451. Beautiful Description by *Statius* of its Site. Its Wines and Waters. The Birth-place of many great Men, 452. Its Spiritualities. Miserably sacked by *Piali* Bashaw. 453
- Spaccata, la*, or the Split Mountain; a fam'd Refort for Devotees, on account of a pretended Miracle. 420
- Spada* Palace in *Rome*. Remarkable Lawsuit about it, 68, 69. Colossal Statue of *Pompey* the Great there. Its Pictures, *ibid.*
- Spaniard*, who fell in love with a Statue, 107
- Spezzano*, Duke *de*, his great Civility to our Traveller, 264. A Compliment (in *Latin* Verse) sent by that Nobleman to him. 265
- Spintria*, obscene Medals dug up in the Island of *Caprea*. 459
- Spring or Fountain, pretended to be of Oil. An idle Story told by *Eusebius*. 168
- Staff, *St. Peter's*, a miraculous one, ridiculed. 259, 260
- Statues in *Rome*, Saying of *Pliny* concerning them, 26.
- of *Jupiter*, turned to a *St. Peter*, 105
- Stoicks*, spite of their pretended Strength of Mind, are as subject to Passions as other Men. 513
- Stone, which sweats miraculously. 338
- Storm, at *Radicosani*. 589
- Subjects, those of Ecclesiastical Princes miserable. 493
- Suburra*, a noted District in *Rome*, and inhabited by Harlots. An ancient Marble there. 2
- Suessa*, or *Sessa*, a Dukedom and Bishop's See, 513. An ancient Inscription. 514
- Sybils, Cumæan*, Grotto. Poetical Description of it. Error of Bishop *Burnet*, 418. Farther Description. Proofs that this is not the *Sybil's* Grotto. *Virgil's* Verses concerning it, 419. *Misson* refuted, 420. Ruins lying nearest the Lake. 421
- Sylla*, a Wretch to his Country. 391, 392
- T.
- T***Aberna Meritoria*, a kind of Hospital among the old *Romans*. Ridiculous Tradition with regard to an oily Spring. 168
- Tarantula*, the, where chiefly found. Mistakes of *Jouvin de Rochefort* and *Pliny*, 486. How to cure Persons bit by it, 486, 487. Another surprizing Effect of this Distemper. Whimsical Argument of *Misson*, 487. Opinions of some Writers concerning this Insect, 488, 489. Supposed Effect of the *Tarantula* disputed, in the Note, 489, 490. *St. Vitus's* Dance. 490
- Tasso, Torquato*, his Monument and Epitaph, in *St. Onuphrius's* Church at *Rome*, 152. Where born. 452
- Taverns*, the three, mentioned by *St. Paul*. 531
- Terence*, MSS. of, in the *Vatican* Library. 136
- Terra di Lavoro*, formerly *Campania*, in the Kingdom of *Naples*. A delicious Province. The high Encomiums lavished upon it by ancient Writers. 492, 493
- Terracina*, a Town, anciently *Anxur*, 524, 525. Its Situation. Anciently Capital of the *Volsci*. Its various Revolutions, 526. Its Antiquities and present State. Noble Ruins, and an old Inscription. 527
- Theatre, Pompey's*, in *Rome*. Its History. 61
- Theatine* Church in *Naples*, 272. Inscription on it, 274, 275. A noble Chapel, and Monuments. Chapel of *St. Gaetan*. Craft of the *Theatin* Friars. 276, 277
- Thermæ Novati*, in *Rome*. 6
- Thermæ Olympiadis*, Ruins of. 8
- Thomas Aquinas*, *St.* Particulars concerning him. An Inscription, 286. His Cell, 288
- Tiquet, Madam*, a *Frenchwoman* amazingly lustful. 363, 364
- Toledo, Don Pedro de*, his fine Mausoleum and Epitaph, 249, 250. Verses on that Subject by *Father Guiccardine*. 250
- Torre dell' Annunziata*, anciently *Pompeii*, a Town, destroyed by an Earthquake. Its modern State. 446
- Torre del Greco*, supposed to be the ancient *Herculana*; a Town. Particulars relating to its ancient State. A dreadful Earthquake under *Nero*, 444. An Inscription describing another in 1631, 445. Privilege granted to a *Greek*, who brought Vines thither. Its present State. 446
- Torrinieri*, a poor Village. Pride of an *Italian* Inn-keeper. 550
- Trachonaria, Crypta*, subterraneous Places made in form of a Reservoir. 426, 427
- Transfiguration*, *Christ's*, a Capital Picture of *Raphael*. An Absurdity in it. 155
- Trinity*, Convent of, in *Rome*, belonging to the *Minims*. Its Church, fine Chapels and Paintings. Tombs in it, 37, 38. The Cloyster, Library, and Gardens. 40, 41
- Tripertola*, a most delightful Town in *Italy*, swallowed up with all its Inhabitants by an

I N D E X.

an Earthquake, 411, 412. Verses descriptive of it. 413
Tritola, Baths of, very extraordinary in their Kind. Entrance into them by a Grotto. Description of them in Verse, 414. Singularities of the Grottos. Experiments made there. The Water in one of these Grottos hot as boiling. Persons cannot stay long in it, without endangering their Lives. 415
Triumphs, Roman, which way the Generals used to go in Procession to the Capitol. 148
Truth, her Statue in Silver, three Foot high. Fine Embellishments of it. 303, 304
Turk converted by a miraculous Crucifix. 320
Turkish Slave, an Experiment made on one in the *Grotta delli Cani*. 386
Tyber, the beautiful antique Statue of the, in the *Belvidere*. 146
Tyber, a small Island in it. Its Buildings, Antiquities, &c. 158, & seq.

V. U.

V *Alerianus*, *Joannes Pierius*, his virulent Satire against Pope *Adrian VI.* 556
Valetta, Dr. a most learned and ingenious *Neapolitan* Academy of Literati assembled at his House. 468
Vanini, *Julius Caesar*, burnt at *Toulouse*. 499
Vatican Palace, in *Rome*, by whom rais'd, 116. Its prodigious Extent. Stair-case. Royal Hall and beautiful Pictures. Three containing the Death of Admiral *Coligni*, &c. 117. Chapels of *Sixtus IV.* &c. and Criticism on a Picture (the famous Last Judgment of *Michael Angelo*) there, 119, 120. The *Pauline* Chapel. The Sacrifice and its Curiosities, 121. Relics. Ducal and Consistory Halls. Conclave. *Raphael's* Gallery, 122, 123, not entirely painted by him, 122, 123. The Pope's Apartment, and different Salons. Rich Furniture. Extraordinary Picture of the Emperor *Henry IV.* and Pope *Gregory VII.* Pope's Bed Chamber, a very indifferent One, 123. *Appartamento Vecchio*, and its Paintings, 123, &c. Apartment of Pope *Pius V.* Its two Chapels and their Paintings. A grand Gallery, 125. Its various Pictures, and gilt Stucco Ornaments. Beautiful Maps on the Walls. Apartment of Monsignor *Albani* vastly magnificent, 125, 126. *Vatican* Library; its History. Portraits of the principal Librarians, and of the Inventors of the different Letters or Characters of all Languages, with Inscriptions, 127, 128. Pictures of the ancient

Libraries, and the Collectors of them, with Inscriptions, 129, 130. Representations of the general Councils, with Inscriptions, 130, & seq. Criticisms on some of the latter, 132, & seq. Number of Books in this Library. The MSS. Great Number of curious Ones, 136, & seq. A beautiful Column, 141. Two Marble Tables with Inscriptions, 141, 142. Apartment of Pope *Pius IV.* and its Pictures. The *Belvidere* Garden exceedingly beautiful. Green-House, 143. A very curious Iron Ship of War in a large Basin, 143, 144. Garden of Pope *Pius V.* A magnificent Court, called (by *Michael Angelo*) his Study. Noble Statues there. The wonderful *Laocoon*, &c. 144. The Arsenal, 147, 148.
Vaticanus, Mons, at *Rome*. 148, 149
Vatice, *Villa*, Particulars relating to *P. Servilius*.
Vatia or *Vaccia*, *P. Servilius*, an illustrious and prudent Roman. 430, 431
Varca, the, a River, anciently *Cremera*; famous on account of the three hundred *Fabii*. 562
Veii, City of, Disputes concerning its Situation, 360. 'Twas of very great Antiquity, and a very fine City. Its Founders. Its Wines bad. 561
Velitri, now called *Velletri*, a Town in *Italy*. Its History. Description of it. Its Singularities. An ancient Marble, with its Inscription, 200. Three Roman Emperors had anciently Seats here. 200, 201
Cellars cut in the Rocks. 531
Venus, two antique Statues of her, in the *Belvidere*. 145
Venus, admirably painted by *H. Carracci*, defaced by a Bigot. 166
Vesuvius, Mount, or *Monte di Somma*, a memorable Inscription set up in the Road thereto, 439. Frightful Way to it, discovering the most sad Marks of Desolation, 440. The Mountain climbed with inexpressible Difficulty. Edge of the ancient Mouth, a full Mile in Diameter. A new Mountain which shot up from the ancient Mouth of *Vesuvius*. Travellers obliged to climb towards the Summit like Cats, 441. Observations made in the Mouth. Dreadful Descent into the Furnace, and Description of it, 442. Experiments made with a huge Piece of Rock. The noble Prospect from the Summit, 443. Manner in which our Traveller treats his History of Mount *Vesuvius*. Its different Names, 460,

I N D E X.

- 460, 461. Its Origin. Probable Reasons concerning it. Mountains that have shot up suddenly. Absurd Fictions of the Ancients with regard to burning Mountains, as tho' Giants lay under them, 461, 462. An odd Inscription, 462. Supposed Gods of burning Mountains. This Notion ridiculed. Other Opinions of the Ancients. Present Situation and Form of Mount *Vesuvius*, 463. Has two Summits. Reasons of its Fertility. An Observation from *Virgil*, 465, 466. Air of Mount *Vesuvius* very salubrious. Vastly fruitful in Corn before its Eruptions, 466. One Side of it very prolific, 467. A Sand found here which grows as hard as Marble, tho' in Water. Employed by *Constantine* the Great, 469. Form of this Mountain has been often changed. Burlesque Verses of *Pontanus*, 470. Divided into two by an Earthquake. Towns anciently in its Neighbourhood, 471. An old Inscription. The Towns of *Herculana*, *Pompei*, *Cosa*, and *Taurania*, 472. Towns which now exist near it. Its different Eruptions, 473. Various Opinions of learned Authors, and particularly *Boccace*, 474. The first Eruption under *Titus*, 475. A Mistake of *Dion*, 477. The second Eruption under *Alexander Severus*. The third and fourth under *Leo* and *Theodoric* King of *Italy*, 478. Many others in different Ages, 479. That of 1631 the most terrible ever since the first. Description of it, 473, (properly 481.) A Torrent of Fire rushing down, 481. Observations made after the Eruption, 474, (482). Several other Eruptions. Its Eruptions in 1688. 475, (483.) Eruption of 1694, 476, (484). Observations made during it, 477, (485). On the little Mountain. Other Observations, 478, (486). A kind of Carnival after the Eruption. Other Eruptions, and that of 1698, 479, (487). Its Progress, and dreadful Effects, 480, (488). A strange Phænomenon and singular Procession, 481. A Miracle told differently by two *Neapolitan* Writers, 482. Last Eruption of Mount *Vesuvius*, 483. Observations on that Mountain, 484. Stones and Minerals on it. Nothing valuable can be extracted from them, 485.
- Vicario*, or Court of Justice, in *Naples*; a vast Pile of Building. Its History, 335. Public Prisons under it. 336
- Viceroyalty* of *Naples*. One of the most delightful, and profitable Governments in *Europe*, 301. The Viceroy's great State, 301
- Vice-Dominus*, his Sepulchre and Epitaph, 573
- Vici*, Family of the, some Account of it, 574
- Vico-Equense*, a Town. Famous for Wines, 450
- Vico*, Lake of, anciently *Lacus Cyminius*. 564, 565
- Viminalis*, Mount, in *Rome*. 1
- Virgil's* Tomb, 374. Description of it, 375, 376. Handsomely adorned once, but afterwards despoiled of its Embellishments. Revered and visited by *Silius Italicus*, 376. *Martial's* Compliment to him on that Occasion, 377. An antique Medal of *Virgil*, 377. Verses in honour of that Poet, 379. *Virgil* supposed, by the Vulgar, to have been a Magician. 380
- Virgil*, MSS. of, in the *Vatican* Library. 136
- Viterbo*, City of, Capital of *St. Peter's Patrimony*, 566. Various Opinions concerning its Foundation. The Town-house, 567. Inscriptions relating to *Isis* and *Osiris*. Two Figures of the latter. Two antique Statues, 568. Countess *Mathilda's* Donation to the See of *Rome*, 569. *Desiderius* (*Didier*) his Decrees, 569, 570. Fresco Paintings in the Town-house, 573. Picture of a Calamity which befell *Viterbo*. The Cathedral. Popes buried in *Viterbo*, 572. Many learned Men born there. Two Academies of Wits, 573. Other Particulars concerning this City. 574
- Viterbo*, *Monte di*, anciently *Mons Cyminius*; once quite a Forest. The *Romans* almost afraid to enter it. 565
- Viterbiensis*, *Joannes Annus*, 566. A famous Forger of Antiquities, 567. Particulars concerning him, 568, in the Note. How justified by his Townsmen. Severely satirized by *Calvisius*. Inscription under his Picture. 571
- Vitus*, St. his Dance. 490
- Volturno*, a River. Its Course. Mentioned by *Lucan*. 222, 223
- Volsiniensis*, *Lacus*, now *Lago di Bolsena*, 584.
- Ufens*, now *Portatore*; a River. 529
- Urban VIII*. Pope, his Mausoleum. 107
- W.
- W**ARD, the Ninth, of antient *Rome*, much the largest, and contain'd a vast Number of Edifices. 62
- Well*. A remarkable One in the Island of the *Tyber*. 160
- Whispering-Room*, in the Palace of *Caprara*. 563
- Widow*. Curious Epitaph of one who shut herself up, alive, in a Sepulchre. 510
- Women*, when exasperated, delight in Revenge. 539, 540
- X.
- X**avier, St. *Francis*, An Image of his which shed Tears. 320
- F I N I S.

E R R A T A.

Pag.	Line		read	Stream.
8	27	for <i>Vein</i>		
18	11	<i>Ekront</i>		<i>Acorns.</i>
22	5	<i>Fasts</i>		<i>Fasts, and so every where.</i>
38	21	<i>Hec lingua l</i>		<i>Hec l lingua.</i>
47	21	1532		1632.
55	10	<i>Dominican</i>		<i>Domenichino, and thus in</i>
—	41	<i>deludis</i>		<i>de ludis. [other Places.</i>
72	9	<i>Jerusal. deliver.</i>		<i>Gerusalemme Liberata.</i>
78	21	<i>Tobia</i>		<i>Tobit.</i>
79	7	<i>Trapezonde</i>		<i>Trebisond.</i>
80	40	<i>Julius the Rom.</i>		<i>Giulio Romano.</i>
86	13	<i>Snail-wise</i>		<i>St. Case. winding.</i>
—	28	<i>Paolo Brillo</i>		<i>Paul Brill.</i>
89	8	<i>Landing-place</i>		<i>Flight of Steps before it.</i>
91	42	<i>perch'd</i>		<i>seated.</i>
101	14	<i>Pon</i>		<i>Pont.</i>
103	—	<i>crown'd</i>	{	<i>Death's Head crown'd.</i>
		<i>Death's-head</i>		
107	31	<i>Coronation</i>		<i>Crowning.</i>
110	43	<i>chased</i>		<i>fixed.</i>
111	8	<i>Silve</i>		<i>Silvestrum.</i>
116	23	<i>St. Bartholomew.</i>		<i>St. Bartholomew's Day.</i>
117	15	<i>Stair</i>		<i>Stair-Case.</i>
—	20	<i>Lepante</i>		<i>Lepanto</i>
119	28	<i>of this</i>		<i>for this.</i>
120	27	<i>coiffed</i>		<i>represented.</i>
122	37	<i>in a sewing Post.</i>		<i>represented sewing.</i>
134	17	<i>Minor-Brethren</i>		<i>Franciscans.</i>
136	34	<i>Tree-barks.</i>		<i>Barks of Trees.</i>
138	16	<i>Boulen</i>		<i>Bullen.</i>
142	26	<i>quibus visaliis</i>		<i>quibusvis aliis.</i>
143	29	<i>Chapiter</i>		<i>Capital.</i>
152	8	<i>pushed</i>		<i>carried.</i>
156	17 & 18	<i>pierced through.</i>		<i>open.</i>
157	3	<i>Albanus</i>		<i>Albanos.</i>
165	14	<i>refrain</i>		<i>restrain.</i>
182	—	<i>Chapitals</i>		<i>Capitals.</i>
185	36	<i>Ferdinand</i>		<i>Maximilian.</i>

Pag.	Line		read	Levantine.
188	10	for <i>Easterlings</i>		
192	8	<i>Perousa</i>		<i>Perugia.</i>
—	35	<i>of Benefices</i>		<i>to Benefices.</i>
237	25	<i>Caval. d' Arpino</i>		<i>Cavalier d' Arpinas, and</i>
239	16	<i>Belibaro</i>		<i>Belissario. [elsewhere.</i>
259	19	<i>Years</i>		<i>Months.</i>
281	—	<i>Cumea</i>		<i>cum ea.</i>
300	15	<i>Cordona</i>		<i>Corduba.</i>
304	—	<i>Epitbet of a</i>		<i>Epitaph of a</i>
305	20	<i>four</i>		<i>six.</i>
320	14	<i>vosd</i>		<i>vos d</i>
323	4	<i>auræ</i>		<i>auree.</i>
324	2	<i>Exauro</i>		<i>Ex auro.</i>
326	18	<i>inavito</i>		<i>in avito.</i>
328	30	<i>bonestate</i>		<i>bonestato.</i>
339	23	<i>Jesuits</i>		<i>Carmelites, and so in the</i>
348	25	<i>terrasque</i>		<i>terraque. [Side Note.</i>
367	17	<i>Littoraque</i>		<i>Littora quæ.</i>
—	19	<i>That of</i>		<i>The House of.</i>
425	3	<i>Quinquatri</i>		<i>Quinquatria.</i>
—	26	<i>or Cento</i>		<i>and Cento.</i>
426	37	<i>Particibus</i>		<i>Porticibus.</i>
444	Side Note	<i>Hist. of these Moun.</i>		<i>History of these Towns.</i>
447	Last Line	<i>ceruleos</i>		<i>ceruleo.</i>
456	Last Line	<i>Ischia</i>		<i>Ænaria.</i>
458	22	<i>led</i>		<i>Head</i>
477	21	<i>proddit</i>		<i>prodiit.</i>
473	last l. but 2	<i>bad leave</i>		<i>dele bad.</i>
477	19	<i>Calana</i>		<i>Catana.</i>
480	5	<i>they filled</i>		<i>dele they.</i>
—	6	<i>imagining</i>		<i>they imagining.</i>
487	35	<i>they would</i>		<i>dele they.</i>
495	5	<i>Numinæ</i>	{	<i>Numæ. The Lines are transposed; the 4th must be the first.</i>
497	12	<i>Palingius's</i>		
529	Side Note	<i>Pometia, a ruin. T.</i>		<i>Palingeniu'ss. dele ruin'd Town.</i>
549	—	<i>squellent</i>		<i>squallent.</i>

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